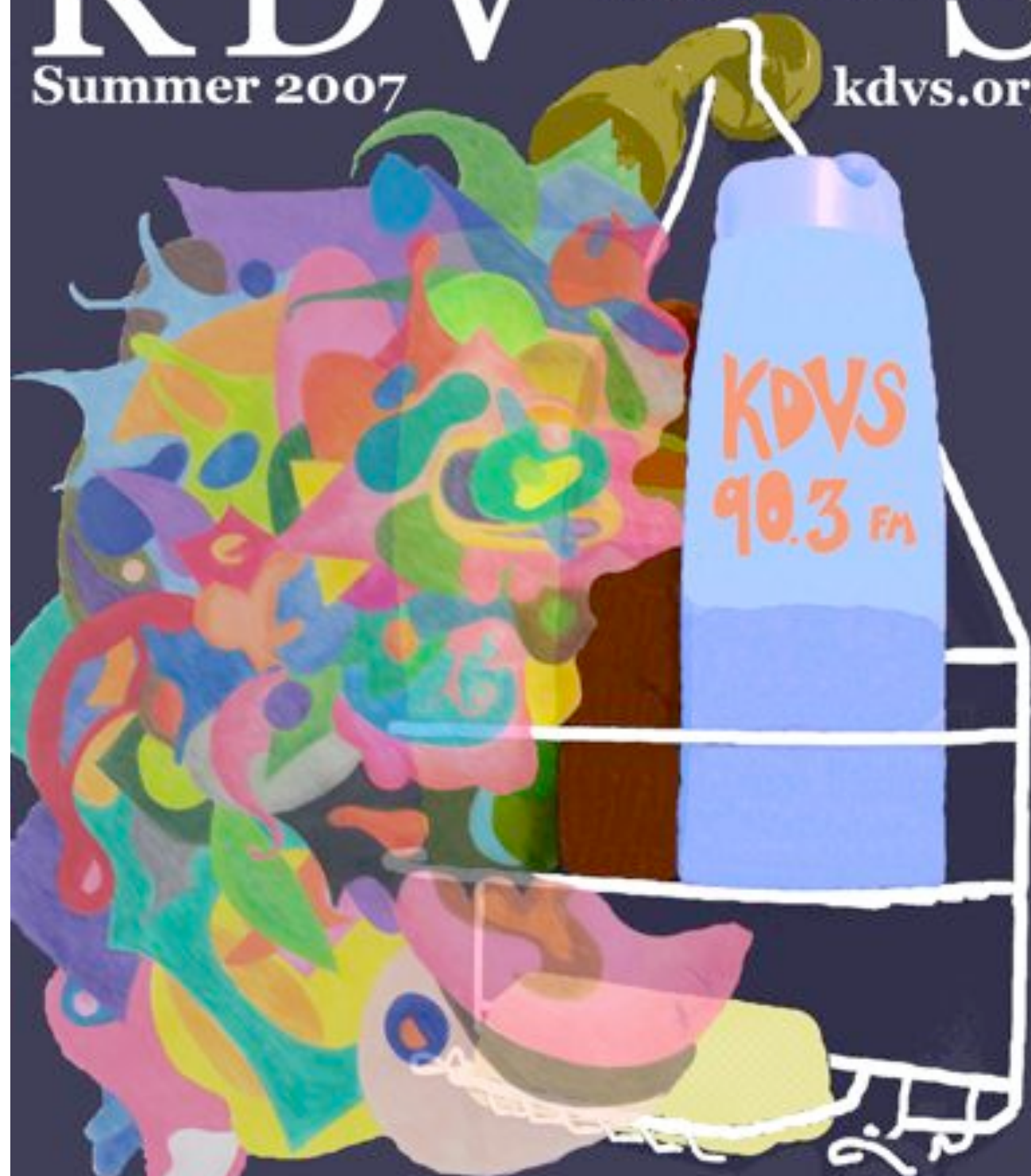


KDViation S

Summer 2007

kdvs.org



free

UC Davis

Davis, California

WHAT?

KDVS is the UC Davis campus/Davis community radio station broadcasting at 90.3 FM with 9,200 watts. It is run by students and volunteers who produce 24 hours of unique, freeform programming every day. KDVS also hosts music events, releases records, provides studio recording, and overall tries to be a great asset to the Davis community and beyond.

At the beginning of each UC Davis quarter, KDVS also releases this magazine, full of articles and artwork done by DJs and volunteers. If you have any comments, concerns or ideas for future issues, please e-mail publicity@kdvs.org.

WHO?

KDViationS is slaved over quarterly by the KDVS Publicity Department.

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CORE STAFF

2007-08

CORE STAFF 2007-08							
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Corey Owens asst. studio technician	Craig Fergus office coordinator	Jason Dunne events coordinator	FOR STAFF CONTACT INFORMATION, PLEASE VISIT KDVS.ORG !				
YOU CAN ALSO READ KDVATIONS IN FULL COLOR ONLINE!							

As finals are over, Davis is starting to clear out as students head away for the summer. At KDVS staff positions are changing as some of us move on. I have been at the helm of the station for just over two weeks, taking over from the very dedicated Drake Martinet, carrying on the KDVS mandate of a student general manager. As someone who grew up in Davis listening to KDVS I am honored to uphold the ideals of our community freeform radio station.

I have always been a regular reader of KDViNationS, especially once some of my friends started getting involved in the station while we were in high school. Finally during the summer before beginning school at UCD I found the time to come to KDVS regularly and start seriously volunteering. At first I

Words From the ~~NEW~~ General Manager

was mainly interested in learning how a real radio station works, especially the element of putting live bands on the air every week. As the summer went on and I became acquainted with the KDVS library, I began to get interested in doing my own show, when I initially felt like it wasn't for me.

I have felt really encouraged by the people around me at the station ever since I started here, which I think is exemplified by the fact that I am sitting here writing this statement two years later. Freeform radio is captivating to me because it turns the medium of radio into a lens into the

space of different minds, people and places. Where else can you find an ex-high school yard narc who got a radio show because high school students he saw every day told him how great the station was and that he too could get a show? Rather than convoluting the selections of DJs with a computer-generated rotation of music calculated to appeal to the widest audience of a given format of music, we allow DJs to choose what they play

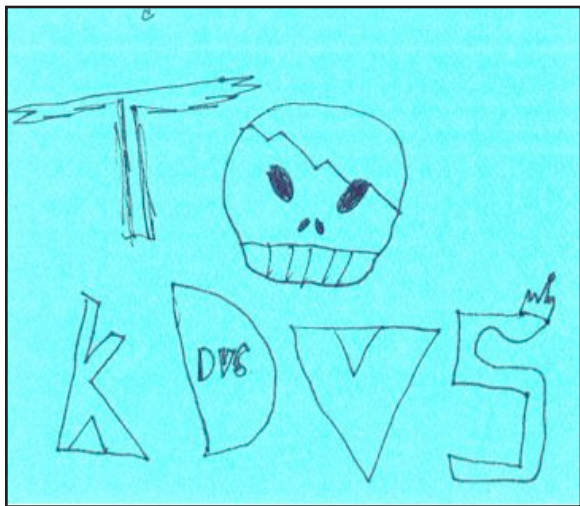
with no limitation beyond those imposed by the FCC. Freeform programming provides a medium for conveying musical ideas straight from the minds of the DJs, live from performing musicians and voices directly from the community.

I look forward to the opportunity to keep the freeform spirit alive and maintaining radio as an art form and community resource. I would like to thank everyone who donated during our fundraiser in April, helping us shatter our goal of \$70,000, stay on the air and improve our operation yet again. In a time when the unfortunate reality is that canned corporate stations dominate the radio market over local community broadcasters, not all stations are as fortunate as KDVS; I encourage you to see if there is anything you can do to help our local low-power FM station KDRT as they are threatened by expansion of another station. You can find more information in "Radio Industry Land Grab" on page six.

—Ben Johnson

If you have any comments, questions or concerns, please hand-draw them on a card and mail them to:

KDVS 90.3 FM, c/o General Manager
14 Lower Freeborn Hall
Davis, CA 95616



From William Forkin of Davis

Here's five dollars guys, and happy
to donate and thanks for sayin'
my name on the radio!

YOUTUBE

K! 100

Music from the Basement

By Andy Pastalanice, Label Director

New Releases from KDVS Recordings!

The first fiscal year of KDVS Recordings recently came to a close with three new releases:

V/A: KDVS Recordings Local Music Compilation (KDVS003) – ltd. 100 CD-R

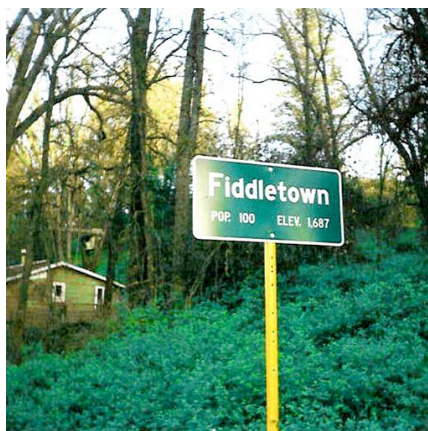
This 100-run CD-R compilation includes 14 local artists we've been excited about this year: Who's Your Favorite Son, God?, Woman Year, Boss the Big Bit, Good News Bears, Andy & Joey, Dead Western, Alas Alak Alaska, Clarence Van Hook with Keith Cary, Art Lessing, Katie Delwiche, Buildings Breeding, G2, and Chief Briggum. Each is individually numbered and screened by local printing guru Michael Daines. They're \$5 a piece, but we're only selling enough to recoup costs – the rest go to the artists who contributed – so you better get one quick!

Boss the Big Bit – “Boss the Big Bit” (KDVS004) – ltd. 500 CD

Finally, the over-one-year-in-the-making debut album from Boss the Big Bit has been released. It's got 11 tracks that are sure to top your list of summer jams. These guys mesh an unfettered indie-rock aesthetic more akin to its beer-drinking, slacking older cousin than its contemporary adolescent, squeaky and precious counterpart, with electronics à la Aavikko and French 1970s Perry/Kingsley grooves (with a generous serving of Commodore 64 emulation mixed in). As the Sacramento News & Review says, “Teddy Briggs’ authoritative voice chases after a fleet of Goombas (or some other 8-bit enemies) seemingly generated by

4

the band's frenetic music. Guitarist Gonzalo Eyzaguirre fuses



his rapid-fire pogo-stick tones with the square waves coming from Andrew Bell's Korg MS2000BR.” Live BTBB is potentially mayhem-inducing. This record is easily the best option for your living room.

San Francisco Water Cooler – “San Francisco Water Cooler” (KDVS005) – ltd. 490 LP

SFWC is a duo of lysergic dropouts Dave Novak and Jerry Encoe. They are perhaps best known for their work in the Santa Cruz freak-outfit Residual Echoes, whose paths recently split: one sect resorted to the smog-ridden pit of Los Angeles and one to the way-out regions of the Mammadudes, while these meter-melting redliners went into hiding in the belly of a forest. Novak and Encoe locked themselves inside a cabin centered in Fiddletown, Calif. Here the forest explodes with a palette drenched-in noise-filtered psychedelia, pseudo-expressionist flurries of tube-reverb stomp loops, and pop melodies that shimmer beneath a murky layer of feedback squalls. Each jacket comes individually hand-screened by one of their livestock or something.

KDVS has released five discs in its first year of operation. Our job isn't done until each and every copy is in your hands. We've still got copies of KDVS001, the debut from **Who's Your Favorite Son, God?** (recently selling out distributors in Germany and driving the folks wild over at Siltbreeze) and KDVS002, a split 7" of **Sholi** and **The Dead Science**. As you might have guessed, these titles won't be in print for much longer. Pick one up over at kdvsrecordings.org.

A Change in Grooves: KDVS Record Swap

By Heather Klinger
Text and photos



It's 2007, and vinyl is not dead. We have several local labels releasing vinyl, tons of indie labels all over the world still pumping out this timeless format, and there are many fans shelling out money and trading to add onto their collections.

The popularity of vinyl records hit their stride throughout the 20th century, and with the accessibility and affordability of vinyl, the need for record swaps has grown wildly!

In 2006 fellow DJ Tim Matranga and I decided to start organizing regular record swaps, a tradition rich in the history of KDVS. Since KDVS' inception in 1964, fans have been eager to buy and sell records, including grabbing the latest releases and hunting down imports, rarities and long-lost gems.

Tim and I hosted our third record swap

on May 20. They have all been held at the Fools Foundation in Sacramento. It's run by Liz, who's been extremely supportive of a variety of arts: Fools Foundation is an art gallery, but it also hosts music events, Second Saturdays and KDVS Record Swaps. We've stumbled on gold to have such an awesome place to hold this event.

Vendors sign up in advance and rent out tables. From 9 a.m. to 3 p.m. buyers can come down for a cheap \$3 admission fee to peruse all the tables. KDVS DJs spin music throughout the day, coffee is provided for free, baked goods are sold, and pizza and soda are available at lunch. A record swap is fun in itself, but KDVS infuses them with extra spunk by adding live DJs, food and a laid back atmosphere. These swaps are also all ages!



This year we were visited unexpectedly by the media, in the form of "Good Day Sacramento" from Channel 13. They did a live broadcast from the event and later replayed a recap on the 10 p.m. news. I also would like to thank other local media for their mentions.

We also have T-shirts made; they come in red, black, blue and white, sizes small though extra large. They are available at KDVS Record Swaps, or you may order them through me. They are \$12 postage paid in the USA! Contact me at the e-mail address below.

If you are interested in being a vendor at the next record swap, please e-mail me at kdvsrecordswap@gmail.com. You are welcome to sell vinyl, other music memorabilia, posters, T-shirts, videos, zines, etc. You're also welcome to contact me with questions, press contacts, photos, etc.

Thanks for the support! I love KDVS, vinyl and the arts, and being a part of this amazing organization and having the opportunity to coordinate these events has been a blast. As a music geek myself, I love browsing through and snagging records for my own collection and also giving local fans this ability, too.

I look forward to the next one in late October or early November! Keep your eyes peeled for the next date!

As residents of Davis we have a lot going for us, radio-wise at least. Not only do we have KDVS broadcasting mind-expanding programming daily from the basement of Freeborn Hall, but we also have KDRT 101.5 FM, Davis' low-power community station, bringing us eclectic and eccentric local flavor from a tiny studio at Fifth and L streets – so local you can't hear it beyond the borders of the People's Republic.

RADIO INDUSTRY LAND GRAB

KDRT-LP THREATENED BY SUNNY 101.5

By Clara Van Zanten

KDRT has been broadcasting since 2004. Its license was acquired by station director Jeff Shaw, who applied for it in 2000, after the FCC announced its intent to license over 200 low-power community stations, much to the distress of commercial radio. (Ironically, the FCC's own loosening of ownership restrictions a few years earlier resulted in a homogenized broadcasting landscape, making more local, low-power stations not only desirable, but necessary.) After a four-year wait, a construction permit was awarded and Shaw, along with the DCTV staff and community volunteers, set out to build a station.

KDVS considers KDRT its "sister station," so it is fitting that a number of KDVS DJs have shows on KDRT. Brendan of KDVS' "The Raw Mess Around" spins sounds of "the lost old real America" as his alter ego, Too Tight Buford Pippin. The folks who bring you the "Local Dirt" on Yolo-area agriculture Tuesdays mornings on KDVS spread the word on KDRT as well. And if you miss "Radio Parallax" on KDVS,

you can catch it on KDRT. KDRT offers programming of all kinds that you won't find on KDVS: eclectic music shows by long-time residents, most of them drawing from their personal collections; extensive coverage of local politics and cultural events, accompanied by commentary from a resident's perspective; and educational programs on topics dear to Davisites' hearts, from literature to gardening. Two shows, "Kids' Planet" and "High School Beat," broadcast news and opinions of the under-18 set, and they couldn't be smarter. The station is more than a "community resource," though: the community gives as much as it gets from its low-power station, and that's what makes KDRT truly local.

Not surprisingly, local support for the station is intense. KDVS inspires some pretty hardcore enthusiasm, and the love annually showered on us during fundraiser is a remarkable thing (for which we are profoundly grateful), but you don't often see mild-mannered Davis residents pounding the pavement in support of KDVS. That's just what they've been doing lately for KDRT, for one (very serious) reason: KDRT is under threat from encroachment by a Gridley, Calif.-based adult-contemporary commercial station, KMJE, or "Sunny 101.5." Yup, 101.5 – KDRT's frequency.

At the moment, KDRT's modest slice of the 101.5 band is its very own, since no one else nearby is using it. But if KMJE succeeds in its proposed tower move to just this side of Woodland, KDRT will be promptly drowned out by KMJE's proudly trumpeted morning show, "John Tesh in the Morning," and music programming highlighting the likes of U2, Sheryl Crow and No Doubt.

How is this possible, you ask? As it turns out, the legislation that made KDRT possible contains a caveat, added to get the bill past reluctant members of the House and Congress. According to the Prometheus Radio Project website's page on "encroachment" (or what Shaw calls a "Radio Industry Land Grab"), "In its current state, LPFM service is

secondary to full power stations, and LPFMs must always protect full power stations from interference." In other words, if KMJE were to move closer to Davis, KDRT would be perceived as a "threat" (that seems turned around, doesn't it?); it is low-power stations' obligation to "protect" their bigger, more profitable siblings.

In Shaw's words, "not all 'players' in the 'industry' are treated equal. In fact, some don't view themselves as 'players' nor radio as an 'industry' at all. Some view radio as a tool to help their fellow neighbors and citizens communicate with each other.... [T]here is a common respect for this shared public resource and space." Such respect is absent from the legislation, however, so if and when KMJE arrives on the edge of town and shoulders its way onto 101.5, KDRT must gracefully bow out, changing its frequency or going off the air.

Sadly, no amount of pavement-pounding will change FCC policy regarding the priority of low- and high-power stations. Says Shaw, "Never before has it been this easy to move a [full-power] station to a more profitable location from a less profitable location. The only real hurdle is assembling a proposal that claims 'increased public service' while obscuring 'more money to be made.'"

Indeed, in a Sacramento Bee article describing the impending encroachment, Jack Fritz, president of Results Radio, KMJE's parent corporation, claimed, "We just think this facility will serve more people than it currently does, and that would clearly be in the public interest."

Pardon me, but since when is the drowning of local community programming by faceless, out-of-town programming "in the public interest"? Nevertheless, that Davis desperately loves KDRT means little in the struggle against encroachment from the likes of Results Radio. What the station needs is engineering and legal advice, and that means money.

Fortunately, Davis residents are not only proving to be generous donors (no

surprise to us here at 2/3-community-supported KDVS), but creative in their pursuit of funds. KDVS, in a show of solidarity, started the fundraiser trend with a local music showcase at the Delta of Venus on Apr. 8, featuring seven artists all generously donating their tips to the cause. The Delta employees did the same, and donations from the audience topped \$1,000 by the end of the night.

On June 4, the Varsity Theatre leant KDRT its space for a free showing of the documentary "KPFA On the Air," a history of Berkeley's ground-breaking low-power community radio station (the origin of Pacifica Radio, producer of "Democracy Now"), with voluntary donations going to KDRT.

Shop at the Davis Food Co-op these days, and you'll have the opportunity to donate to KDRT as you check out. KDRT supporters are tabling all over the city, offering residents the means to petition our representatives in Congress and the Senate to keep KDRT on the air. The success of supporters' rallying efforts is truly inspiring, and day to day it's as encouraging to see people sporting "S.O.S." ("Save Our Station") stickers as it is to see money rolling in, in the modest \$5, \$10 or \$20 dribblets that make a grassroots movement.

As I write this, with no definitive decision by the FCC on KMJE's tower move, and no alternative frequency found to house KDRT, we can only hope that our low-power community station will stay on the air. Hope, that is, and keep up the righteous indignation, for as Shaw says, "For the past seven years we've played by the FCC's rules in building this public station. It is time for the FCC to give stations like ours equal footing to for-profit, full power stations."

Websites for more information:

kdrt.org
prometheusradio.org
daviswiki.org
fcc.gov
gosunny.com

Clara hosts "The Weather Report" every Monday afternoon from 2:30 to 4:30 p.m.

You may know **JACK** ...but do you WANT to?

By Jeffrey Fekete

Since inception in 2004, nearly 50 U.S. and Canadian radio stations now lay claim to the licensed “JACK” moniker which purports to be a mini revolution of sorts against tightly formatted commercial broadcasters.

Unlike many of my true freeform radio bretheren, I just can’t get lathered up about the cookie-cutter nature of radio formats designed with a purpose and audience in mind. However, I will admit to getting miffed a bit at the notion that JACK is anything other than a highly monitored formula controlled from far beyond the control-room realm of the “DJ.”

The desired effect of the carefully constructed JACK marketing campaign is to create a bond with disaffected terrestrial radio listeners. Arbitron-measured listening rates of FM music properties has dropped anywhere from 5 to 10 percent in the past decade in the face of expanded access and choice made possible by iPods, copyright music theft, and even perhaps locally to the expanded broadcast signal of KDVS.

Personally, I find the “format” jarring and amateurish, with nonsensical pairings of widely varied genres that largely miss the opportunity to celebrate their subtle shared and crossing influences. The programming attitude of JACK seems to favor throwing something like Earth, Wind & Fire directly next to Cinderella just because they “can.” Aren’t we cool? We have no rules!

The library, while a bit wider than the typical contemporary hits format, still consists largely of fragments of other proven formats, plus forgotten and now-resurrected short-term hits from 8 days gone by. Sure it was novel 30-

plus years later to hear Paper Lace’s “The Night Chicago Died,” which Top 40 radio beat to death for a few months in 1973-74, but the novelty wears thin, quickly.

So far, beyond the initial curiosity-driven wave of sampling, the format is not proving to be anything remarkable in terms of attracting much more audience than the other major formats. In Sacramento, our own local JACK checked in at 14th in the recently compiled winter ratings.

The existence of JACK owes itself as much to the desperate ambitions of

American business to capture and hold the attention of an increasingly hype-resistant consumer marketplace. Traveling in L.A. last month, I noticed a radio billboard that appeared to be in handwritten scrawl proclaiming “What the @##% is happening at AM 570?” Billboards in L.A. used to be, and in many cases still are, showcase canvases for some of the most creative and artistically inspired commercial art. Not this time. Increasingly, companies are using oxymoronic forms of controlled chaos or practiced spontaneity in an effort to be “authentic” or break through the clutter of media noise.

JACK is one more example that such a tactic in the battle for relevance may be in vain.

Jeffrey hosts “Today’s Aberrations, Tomorrow’s Fashion” every other Saturday evening from 7 to 9 p.m.



Have DJs gone the way of the dinosaurs?

by Alicia Edelman

ON KDV'S! SPORTS!

By Marvin Dinozo,
Sports Director

Sizzlin' summer greetings to you and yours, my name is Marvin Dinozo and I am glad to be aboard as Sports Director for KDVS this upcoming academic year. Already two years have passed for me at UC Davis and I like to think I have accomplished a lot. Being a native son of Woodland, I have a strong tie to the area and coming to school in essentially my backyard has provided me with opportunities that I do not think I could have achieved elsewhere. With my persistence and confidence, I was able to trigger a chain of events to get on this page today.

For me it all began in the summer of 2005, growing restless from the long void between high school and the late start of UC Davis. My ambitious mind began to seek many job opportunities to work during the long summer. Much to my dismay, no such place would hire me. Whether it was my age, my inexperience, or my mistake in fiddling around with availability, what was once thought of as a summer of waste became a learning experience. Just like any athlete playing a game, I made adjustments and focused on ways to improve myself for the next time I would be considered for a job.

Then during Summer Advising, I got another chance at a job position at the UCD Bookstore. On the last day of orientation, I got a phone call from the bookstore telling me that they had filled up the positions at the cash office, but would like to counter offer with the cashier position. At the time I had nothing to lose but everything to gain by pursuing what they offered. I took the job, making me one of the rare freshmen to have a job on campus before moving into the dorms. During my freshman year, I honed my conversational and customer service skills while working the bookstore. I met a slew of interesting characters, customers and coworkers alike.

In the dying days of winter quarter at the bookstore, I met this guy who was working one of his first solo shifts as a cashier for the upcoming spring rush. With my communication skills acuminating, I brought the conversation to sports and then broadcasting. I mentioned how I thought it was amazing how sportscasters help connect the audience to the event they're attending. The guy I was



Photo/ Mathias Godinez

talking to was none other than KDVS sportscaster Andrew Tomsy. From that point on, I began tuning into KDVS, curiously following the operation as an avid listener. I even found the archives for some of the great games, such as the UC Davis-Stanford football game played on Sept. 17, 2005.

Around October 2006 Andrew told me if I was still interested in sports broadcasting, I should drop by the studio and meet with Dan. This was when the football team was playing a long stretch of road games in hopes that their new stadium would be finished by October. So I arrive at the KDVS studio for the first time on a Saturday night, walked into the lobby and saw this DJ in Studio B playing international music. I was not sure if this was the Dan who Andrew had told me to see, and to be honest I was a little intimidated. So unsure of the process, I waited outside the studio. Later I would learn that the DJ was friendly Continent-Crossing Gil Medovoy.

Eventually a younger guy wearing a hoodie with fresh Del Taco in hand arrived. He introduced himself as Dan

Besbris and mentioned how tonight was going to be his first night alone in the studio as Josh Koehn was normally with him while Andrew was on the road. This time Josh accompanied Andrew on the road in San Luis Obispo for UC Davis versus Cal Poly.

Dan showed me how a broadcast is generally run in the studio, starting by calling a phone number on the Vector machine in the studio. The Vector is a special device that amplifies a phone conversation to a crisp, steady connection (most of the time anyway) to any place with a phone line. Initially I was a little disappointed that, other than internet and three computer screens, there was not much with which to keep track of the game. There were no flashy flat LCD screens with the game on (Great West Conference football is hardly televised) or cable TV to watch other games of interest.

Of course it was Andrew's job as sportscaster to maintain the listeners' interest. The person in the studio still had a very important role to play:

Continued on page 12 **9**

THE FOUR-YEAR ITCH

UC DAVIS COMPLETES THE TRANSITION TO DIVISION I ATHLETICS

BY ANDREW TOMSKY

3:38 on a warm, Sunday afternoon in May. 323 mostly apathetic fans peered on as Eddie Gamboa delivered the 123rd pitch of his first start of the season. Washington State's senior catcher Mike Gilbert flailed and missed at the best curveball thrown by the junior righty all day, a nasty 12-to-6 breaker reminiscent of Eddie's pre-Tommy John surgery days. Catcher Jacob Jefferies pumped his fist and approached the mound as the rest of the Aggies poured onto the field to celebrate a 4-2 victory. UC Davis had finished the season at 24-32, their third straight losing season, but the only number that mattered was 1. Division I. After four years without a home the Aggies had finally been cast from the shackles of ambiguity and were set to take their place in the Big West Conference.

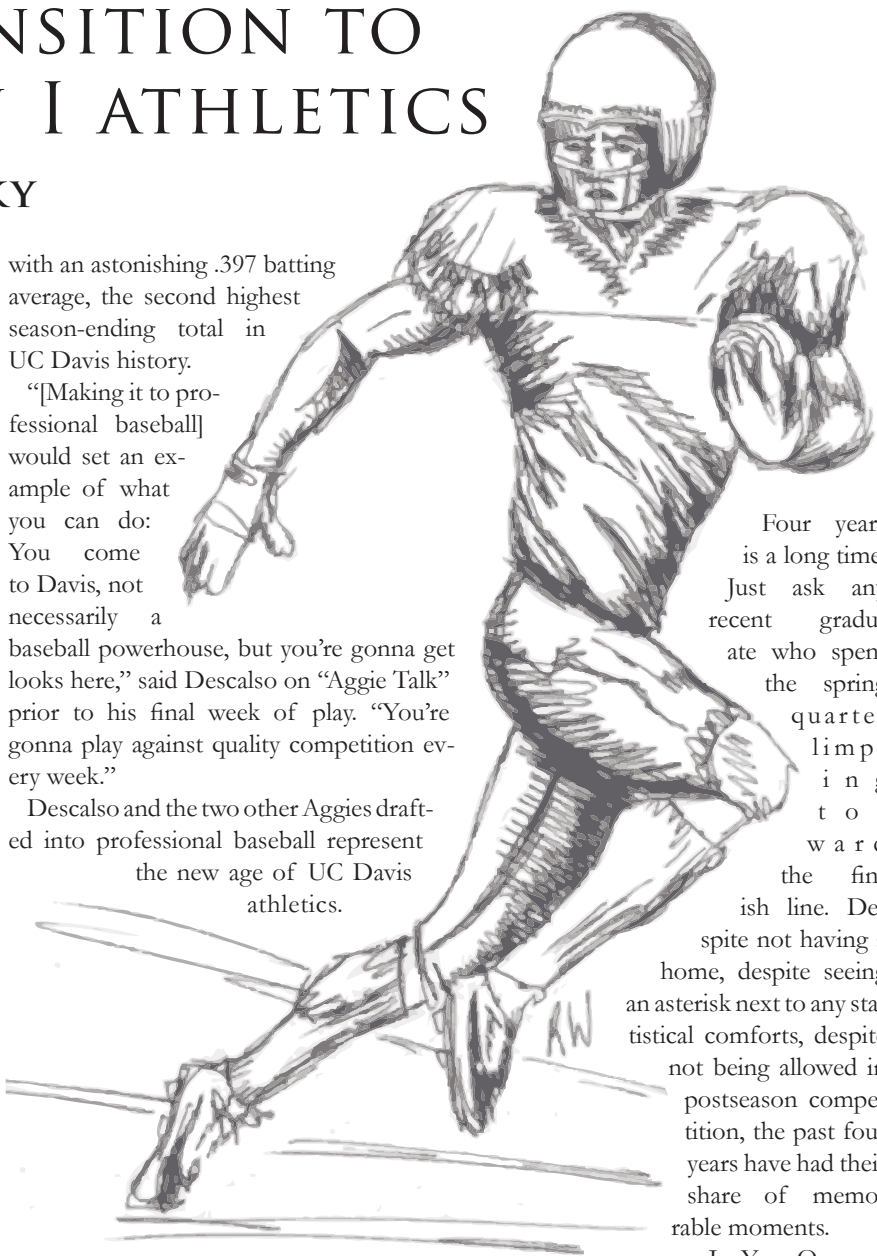
The crowd cheered as the players hugged and congratulated each other on a hard-fought win. I shook hands with the many men I have gotten to know in the Press Box, completing the final game in my three years calling UC Davis athletics and hosting "Aggie Talk" on KDVS. The UC Davis baseball team had taken two of three games from Washington State, a Pac-10 school with a winning record. A fitting end for seven graduating seniors and an additional junior who, two weeks later, became the highest-drafted UC Davis athlete ever, with his third-round selection in the Major League Baseball Draft on June 7. Daniel Descalso had hits

10 in each of his final two trips to the plate to finish the season

with an astonishing .397 batting average, the second highest season-ending total in UC Davis history.

"[Making it to professional baseball] would set an example of what you can do: You come to Davis, not necessarily a baseball powerhouse, but you're gonna get looks here," said Descalso on "Aggie Talk" prior to his final week of play. "You're gonna play against quality competition every week."

Descalso and the two other Aggies drafted into professional baseball represent the new age of UC Davis athletics.

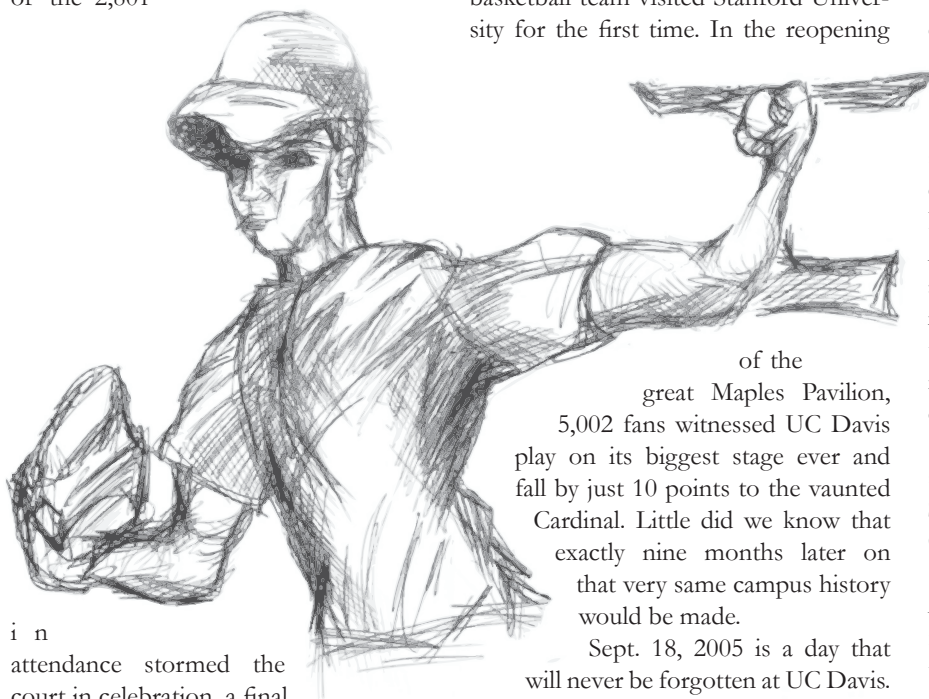


No longer will the best athletes at the university become stock brokers and insurance salesman after their time in Davis. The bar has been raised, the competition has been escalated, and expectations run rampant.

Four years is a long time. Just ask any recent graduate who spent the spring quarter limping toward the finish line. Despite not having a home, despite seeing an asterisk next to any statistical comforts, despite not being allowed in postseason competition, the past four years have had their share of memorable moments.

In Year One not much changed, as UC Davis teams competed with Division II schedules as if they were still a part of the lower echelon. The season went mostly as it should have, with the Aggies dominating their opposition as they had throughout

their time misplaced at that level. (The average enrolment for Division II schools is 4,260 students; UC Davis enrollment now tops 30,000.) The crowning moment of the final year for UC Davis in the no-name world of Division II came on Feb. 28, 2004 when the men's basketball team hosted Cal State San Bernardino. The Coyotes came in as the top-ranked team in the Western region of Division II, riding a 21-game winning streak. It was senior night, but then-freshman Rommel Marentez, a member of the final D-II recruiting class, ignited a 10-0 second-half run with a deep three-pointer. The Aggies rolled to a 64-48 victory and many of the 2,801



in attendance stormed the court in celebration, a final indicator of the school's hunger for big-time athletics and a precursor for celebrations on a much larger stage.

The second year of transition had a much different feel, with UC Davis competing with a predominately Division I schedule. Though there were no great upsets in the 2004-2005 year, Aggie fans saw a dramatic increase in the level of talent faced and the venues visited. The Aggie football team was ranked a great deal of their 2004 campaign, narrowly missing a conference championship in the first year of the Great West Football Conference. On Oct. 2, 2004 in Greeley,

Colo., the Aggies won the 100th game in the illustrious coaching career of Bob Biggs, but the bigger story may have been facing a wide receiver that may well still be the greatest athlete ever to play against UC Davis: Northern Colorado's Vincent Jackson caught nine balls for 246 yards and three touchdowns in the Bears' loss, an astonishing game from an incredible athlete. Jackson is now a top receiver for the San Diego Chargers in the NFL, and he demonstrated the rising level of competition the Aggies were to face in one of the first events of the year for the university.

On Dec. 18 of that year, the Aggie men's basketball team visited Stanford University for the first time. In the reopening

of the great Maples Pavilion, 5,002 fans witnessed UC Davis play on its biggest stage ever and fall by just 10 points to the vaunted Cardinal. Little did we know that exactly nine months later on that very same campus history would be made.

Sept. 18, 2005 is a day that will never be forgotten at UC Davis. The Aggie football team made the trip to Palo Alto as a massive underdog, facing a Pac-10, Division I-A team on the road in a hostile environment. UC Davis trailed 17-14 late and was about to embark on its final drive. Quarterback Jon Grant entered the huddle, put his arms around his teammates and said, "What better stage could we be on? We're at Stanford Stadium. We're about to go on a game-winning drive."

Just a few minutes later, I made this call on KDVS: "12 seconds on the clock... Grant... to throw... caught! Touchdown Aggies! Blasé Smith!" I can't even look at those words without getting shivers.

Lou Bronzan, in his 22nd year coaching at UC Davis, joined us on the radio immediately following the game. "It's just a great bunch of guys, the heart and character of that group," said the emotional Aggie defensive coordinator. "My god, I'm gonna cry. We told the guys, 'Do this one for yourself, and do it for all the guys that are up there in the stands.' Unbelievable." The game and my radio call would be replayed throughout the following year, reaching as far as ESPN in what Jim Rome called "the greatest upset in college football history."

A 20-17 win over a team that had an awful season may not seem like a lot, but that night served as the first of many incredible moments against Stanford in the transition to D-I. Later in that third transition year, the Cardinal basketball team came to Davis and lightning struck again. 5,386 fans, including many of the football players, packed the ARC Pavilion on a Sunday afternoon and the Aggies rode the emotion of the crowd to a shocking 64-58 win and another storming of the court. UC Davis went 8-20 that season, but for one amazing afternoon the jubilation felt at Stanford lived on in Davis.

That spring the baseball schedule showed a home-and-home series with Stanford to close out the season. The Cardinal was 30-23 and the Aggies were 16-34 entering the first game in Palo Alto, but the previous successes of the football and men's basketball teams, not to mention UC Davis victories over Stanford in wrestling and men's soccer, left the Cardinal with a gullet full of worry.

Stanford sent Greg Reynolds to the hill in front of 3,362 fans on Friday night at the legendary Sunken Diamond. Just two weeks later Reynolds was the second overall pick in the MLB Amateur Draft, but later on that night he was out-duelled by the Aggies all-time leader in victories, Michael Potter. The senior allowed just three hits in a complete game shutout in his final UC Davis start, a 3-0 victory that put the huge crowd and numerous scouts on notice that the Aggies were for real. The next day back in Da-

vis another senior, Vince Decoito, made his best start of the season and lead the Aggies to an 8-3 victory and a sweep of the Cardinal to end the Aggies' season. A week later Stanford was in the Field of 64 competing for the College World Series and UC Davis was preparing for finals, but the memories of the "Year of the Cardinal" would linger on.

The fourth and final transition year saw few great upsets but consistent play. The Aggie football team completed its 37th consecutive winning season, the men's soccer team went 9-6-2 and defeated eventual national champion UC Santa Barbara, and the men's basketball team returned to Stanford and played the Cardinal close despite a 4-23 season.

In January, the Aggie wrestling team made an appearance on "Aggie Talk." During the show we asked Derek Moore what his goals were for the season, and his response would prove to be an incredible premonition.

"My main thing to accomplish this year is staying healthy so I can get that National Championship," answered Moore with a great calm that would terrify any opponent. "They've got me ranked second in the nation right now to Ryan Lang from Northwestern, who I haven't been able to see all year, so if I get to see him that'll be good. Beat him, be No. 1, first guy from Davis in a D-I sport ranked No. 1 in the nation would be really awesome."

In March, UC Davis sent a school-record five men to the NCAA Wrestling Championships in Michigan, as the wrestling program has been a member of the Pac-10 for many years and was one of the few UC Davis sports with postseason eligibility. On Mar. 17 history was made, as Moore completed a perfect 24-0 season and claimed the 141-pound bracket by defeating Lang in front of a national television audience for the first UC Davis Division I National Championship. Moore captivated the college wrestling world and was named the Most Outstanding Wrestler of the tournament, declaring in one immaculate takedown of the previously **12** unbeaten Lang that UC Davis had arrived in the national spotlight.

Prior to the Aggie baseball team's season ending series hosting Washington State, they made one final trip to the wooded campus of Stanford. Again it was senior night for the Cardinal, but on this occasion a losing record doomed Stanford to an omission from the postseason. The Aggies' Jeff Reakers and the Cardinal's Austin Yount matched scoreless frames early, and as if no other conclusion would be acceptable in this final meeting between the two schools, the game would be tied at 3 after nine innings. Aggie senior Nik Aurora entered in the eighth inning and it was his career best 115th pitch that ended the game on an improbable bunt single by Cardinal slugger Sean Ratliff in the 13th inning that gave Stanford a 4-3 victory.

Aurora smiled as he walked off the field and into a bucket of ice, his arm held together by some sort of rubber polymer after five 2/3 innings of incredible pitching. The Aggies boarded the bus that night and returned to Davis with a loss only on the official record. The game that night was nothing more than another indication that UC Davis was ready for Division I, a final statement on college baseball's greatest stage that the big-money spotlight of the NCAA's highest level should make room for a little known agricultural school in Northern California.

Women's basketball star Haylee Donaghe knows what her team will be up against in the future and is ready for the challenge. "We are actually aiming for [the NCAA Tournament] next year; it's kind of a goal for the whole team," stated Donaghe. "It would be awesome, in the first year of eligibility to make it to the tournament. Not many teams can do that."

Though Donaghe's prediction may be a lofty goal, Moore already proved that UC Davis can compete under the brightest lights of Division I athletics. He showed the nation his Aggie colors, and soon Stanford University won't be the only well-known institution with UC Davis blue and gold spread across its facilities.

Andrew has bequeathed his position of Sports Director to Marvin, so he can now be reached at ahtomsky@ucdavis.edu.

Continued from page 9

controlling volumes, playing public service announcements, and acting as a middleman between the sportcaster and the listener, should the connection get disrupted. UC Davis ended up losing the game that night, but I learned that with teamwork between the engineer in the studio and the broadcaster in the field, there is always a winner in the broadcasting facet of the game.

The games went by, each with something new to learn and learn fast. Whether it was planning what to talk about during a halftime or post-game, or being able to smoothly handle technical difficulties, I got better with each occurrence. There are not many opportunities to practice this art of sports broadcasting, but mistakes are part of the game and how they are dealt with is what sets apart different broadcasts. Another important skill is cooperation and the importance of communication. A radio station has to know where and when the breaks occur and the best way to transition from a show to the game and back to another show.

From my two years at UC Davis, I can safely say that effective communication and cooperation with the people around you is a skill that cannot be acquired overnight and only comes with experience. I managed to get better at those in gradual steps. From initially finding a job, working at the bookstore providing good customer service to now working with fellow DJs and reaching out to a richly diverse community, it is a safe bet that the learning never stops in working together to put something fun and inspirational out for those to enjoy.

I look forward to learning better ways to reach out to the community, uniting my interest and knowledge of sports as well as reliability and willingness to work with those at KDVS to bring fun, informative sports broadcasts of the newly christened Division I UC Davis athletics. Have a good, cool summer and talk to you again in the fall!

Marvin can be reached at sports@kdvs.org. "Aggie Talk" and sports coverage will return to the KDVS airwaves in the fall.

American River Music Festival

**September
21-23, 2007**



Featuring

**The Waybacks, Houston Jones,
Joe Craven, Laurie Lewis,
Harry Manx, Keith Greeninger
with Dayan Kai, Dan Crary with
Beppe Gambetta, !Akimbo,
The Dreamsicles, Rita Hosking**

***Float the River!
Camp on the River!
Music on the River!***



THE TRULY AMAZING

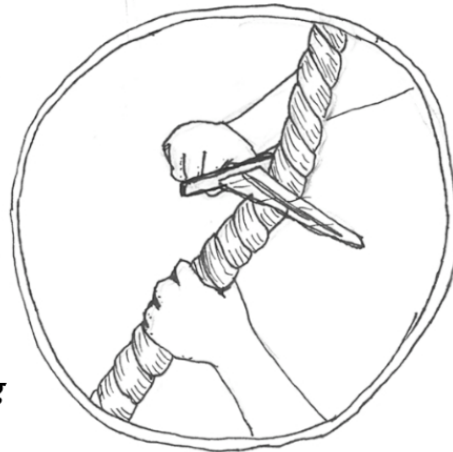
AND AMAZINGLY
NOT TRUE

Adventures of THE KDVS BLIMP!!

DAVIS: In the Spring of the good year 2007, the intrepid explorers at KDVS received a donated red blimp. The good airship prominently declared "Radio Justice for All" during the Picnic Day parade through the streets of Davis. The KDViates planned to fly the mini-zeppelin around campus during fundraiser week.

But that was not to be!

That night, under the cover of darkness, nefarious and dastardly villains of an unknown (but likely inebriated) variety stole upon the poor blimp and cut it loose from its moorings.

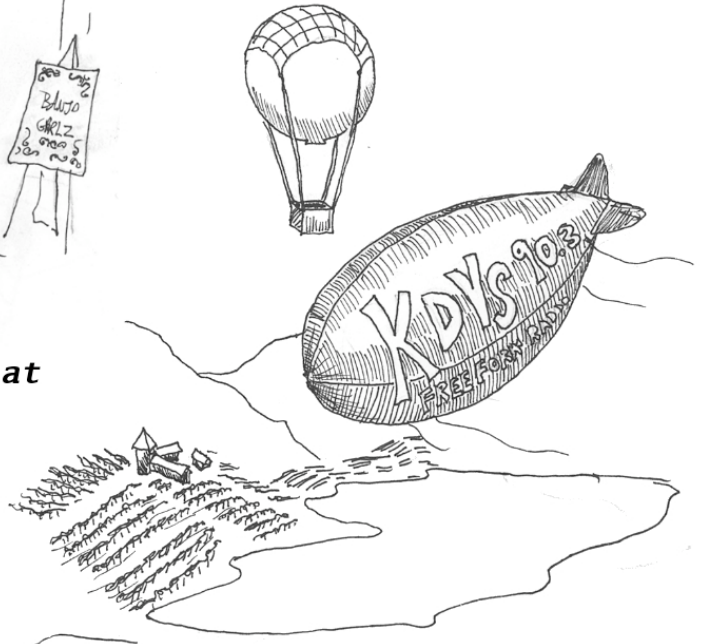


The cries of grief were deafening the next day; such that Captain Drake found it necessary to plug his ears while ringing the FAA to file the proper forms to report a wayward dirigible. Recently, we at KDVS have received a series of rumored, but unconfirmed, sightings of our missing blimp. These reports have been deemed sufficiently important if true to merit inclusion in this fine publication.

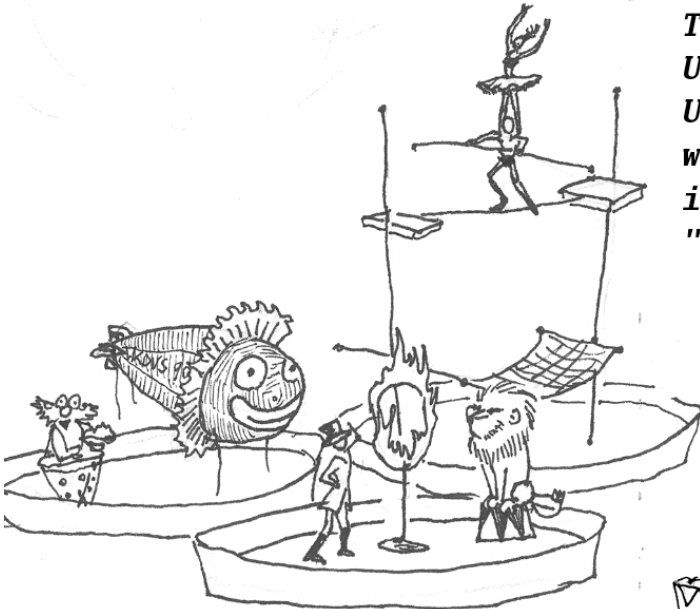


The blimp was first reported at a bluegrass punk festival in Amwarington, KS.

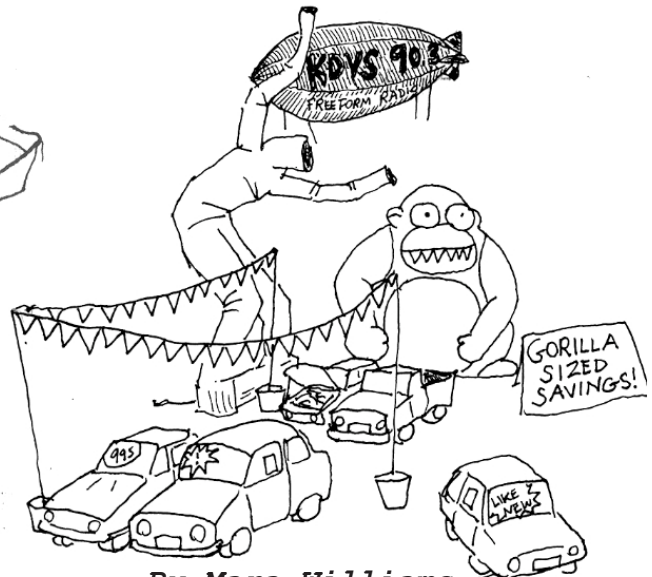
It was reportedly next seen flying over Napa, CA with a young weather balloon of questionable virtue.



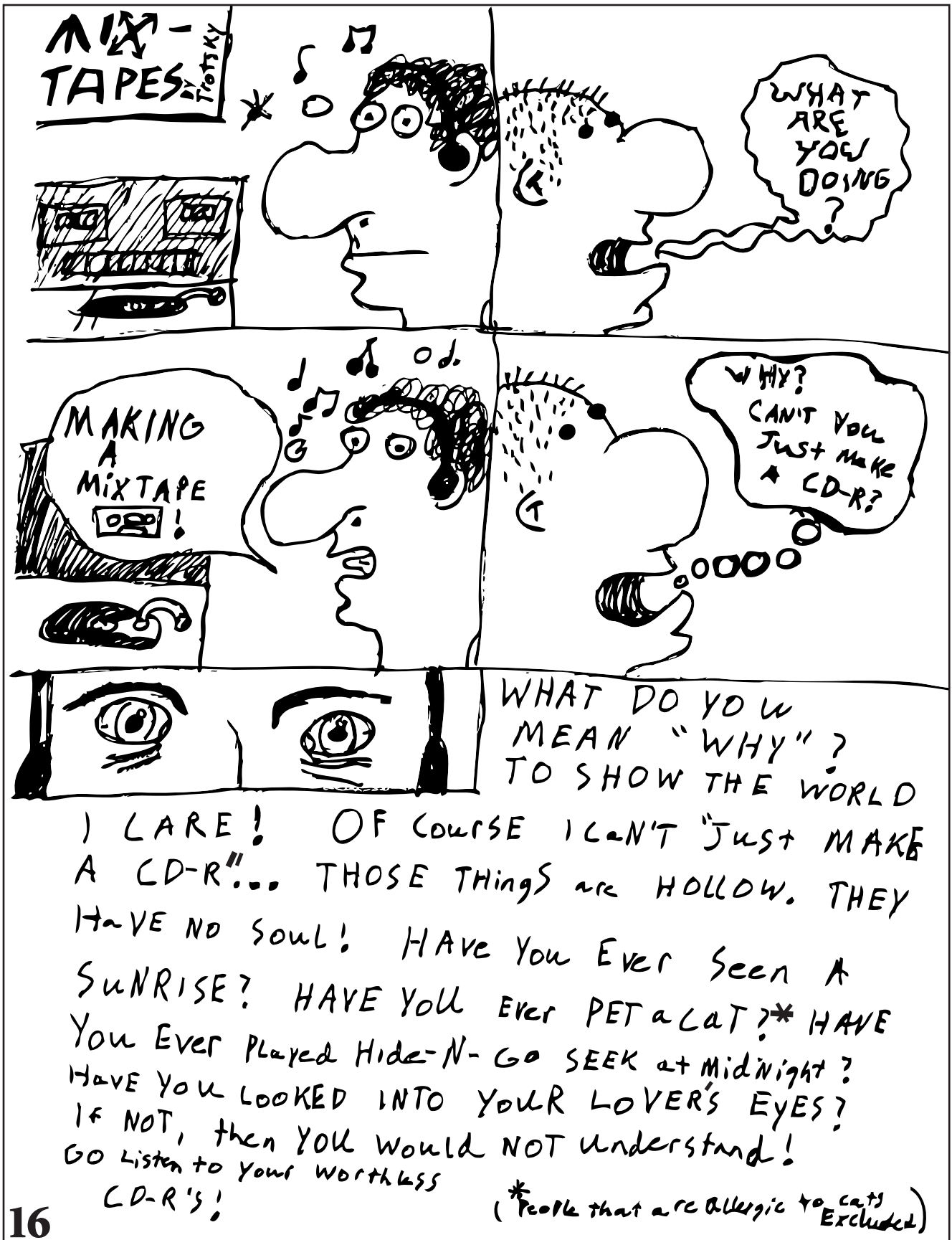
The final report came from Uncle Lou, of Uncle Lou's Used Cars in Concertina, NJ, who was puzzled by an excess of inflatable objects during his "Gorilla Sized Savings Event".



Spectators at a circus in Split Bog, Alberta were frightened by a particularly unusual clown.



By Mara Williams

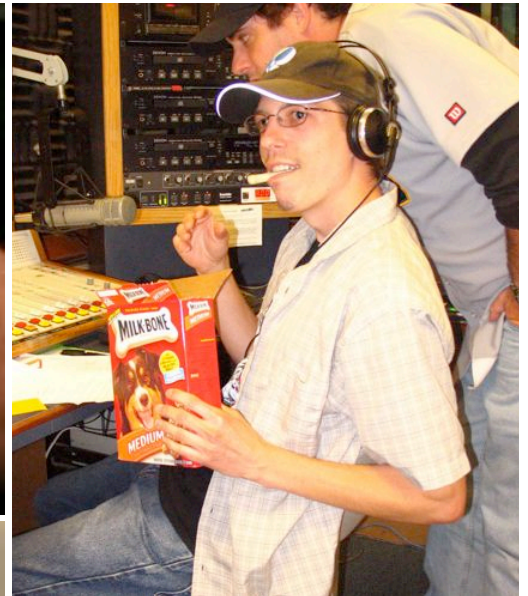




HAPHAZARD VISIONS AT SOPHIA'S
IN APRIL

PENT-UP VENTILATION-GEYSER
SMELLS BLEACH IN THE BACKDROP
BEAMING WITH LIGHT; LOVE COMES
IN VAPID & LUKEWARM...SOME-
WHAT PLAYED. THE TRANCE-DEPTHS
OF THE BUDDHA-ROOM KEEP ME IN
GLEE CLUB UTOPIA; UNSOLVED.
BLUE GLASSES FOREVER...BUT
IN REALITY THESE BLUE GASSES
WON'T LAST FOREVER. CHRONICLE
BAR-ROOM FORTITUDE IS FIERCE
WITHIN FAT FRED WHO DRINKS 10
SHOTS IN A ROW & STILL LIVES!!!
PRACTICER GOES RAMSHACKLE IN
STEED DUTY STUDRITE STRAYT 2
THE HEART!!! & THEN FAT FRED
LEAPS UP ON THE ROOF AFTER
SMOKIN' REEF & HE STARTS TO
WEEP PROFUSELY; AN OCEAN OF
KNOWLEDGE ENTHUSES!!!

DAVID D. YOUNG



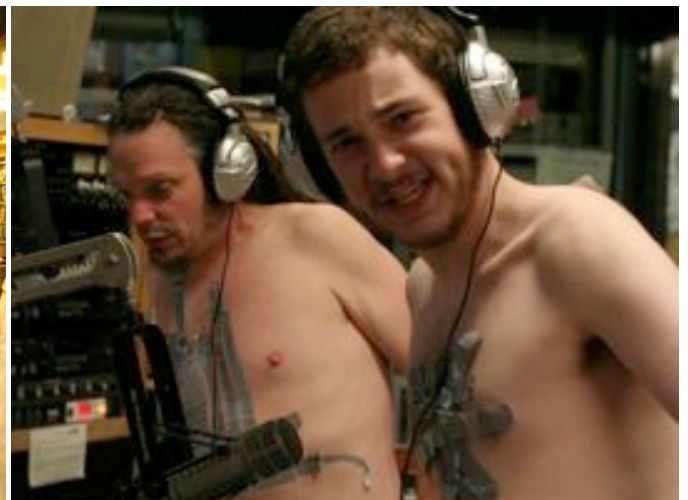
Clockwise from top left: The **Flower Vato** snorted a line of cayenne for every \$100; **DJ Robb Dogg** scarfed Milk Bones for every \$100; **DJ Mucky** gobbled up Peeps and created songs for donators; **Mr. Mick Mucus** and **Trotsky** performed DIY chest- and back-hair removal; **Maggie Cat** finally got fed up with then-general manager **Drake Martinet**; and **DJ End-Stop** prepared to send out Cardboard Jesus as a premium.

Photos by Audry Nicklin and Stephen Ho



KDVS ON-AIR FUNDRAISER

Apr. 16-27





OPERATION: RESTORE MAXIMUM FREEDOM V June 2, 2007



Clockwise from top left: **Valet** (Portland) added buzzy ambience to the warm afternoon; **Dead Western** (Sacramento) demanded our utmost attention with zero amplification; **Lemonade** (SF) provided an end-of-the-night dance-athon; **The Bananas'** (Sacramento) pop punk kicked off the side stage for an enthused crowd; and **Boss the Big Bit** (Davis) got *most* people off their picnic blankets.

Photos by Stephen Ho and Grace Voong



SUNDAY

Midnight – 3 a.m.

PUNK ROGE & RIOT

“Neonate (Under Distress)”

—Punk, hardcore, oi
Chaotically good music mixed with political, social and local punk talk as well as shows, tickets and events you don't want to miss

3 – 6 a.m.

ZAFN ORLY

—Eclectic

6 – 8 a.m.

BOBBY H & DJ MR. T

“Songs of Praise Gospel Program”

—Gospel

Traditional and contemporary gospel music

8 – 10 a.m.

BERNARD & BEZ BENSON

“In Focus/Perspective”

—Religious talk show, music
Solving problems of students and the community, Christian music of various genres

10 a.m. – 1 p.m.

GARY B. GOODE

“The New Island Radio Café”

—Reggae, Latino, Hawai’ian, ska
Latin music (salsa, cumbia, etc.), Hawai’ian music (mele, traditional, slack key guitar), Jamaican, other Caribbean and African
Alternating w/
MINDY STEUER
“Cross Cultural Currents”
—International, reggae
Reggae and African music

1 – 3 p.m.

PAPA WHEELIE

“Radio Wadada”

—Reggae

A conscious reggae session featuring reggae (old and new) dub and dancehall

3 – 5 p.m.

BRENDAN

“The Raw Mess Around”

—Eclectic

Programs that unite widely different musical styles around subject matter, sound, or experience of the artists

5 – 7 p.m.

BRIAN ANG

“Farewell Transmission”

—Blues, country, folk
Focuses on folk music and features in-studio guests for live performances and interviews

7 – 8 p.m.

EMILY

“The Treehouse”

—Rock ‘n’ roll fun

This now lonely miscreant still sits in a treehouse and plays

thee surf/trash/beat, 66/77 punk, power pop, garage and girl groups galore for hackneyed troublemakers!

8 – 10 p.m.

JD ESQUIRE & ANGEL CHILD

“The Front Porch Blues Show”

—Blues

The first part of the program focuses on acoustic, delta, and early Chicago blues. The second part is a medley of contemporary blues.

10 p.m. – midnight

TIM MATRANGA

“Kicksville 29BC”

—Garage, soul, psych

Sets of choice raw soul and funk, ‘60s garage mayhem, psychosis, and lysergic psych excursions into the stratosphere

MONDAY

Midnight – 2 a.m.

WESLEY DODDS

“This Vicious Cabaret”

—British rock

A look across the pond at British music, including: British Invasion, psychedelia, metal, glam, punk, mod, goth, alternative, shoegaze and Brit-pop
Alternating w/
DJ HAGGIS
“The Deep End”
—Rock, indie, hip-hop, international, experimental
Forget the kiddie pool, this is music from the depths

2 – 4 a.m.

KOOL-LAID

“I Make Kool-Laid for My Family”

—Hip-hop

Music from around the world of hip-hop, and hip-hop from 1978-1988 and independents

4 – 6 a.m.

DJ KRISTIAN

“Are You Being Served”

—Eclectic

Amalgam of dense yet funky rock and jazz. Think Primal Scream meets *Bitches Brew* Miles and a little dub.

6 – 8:30 a.m.

COREY O

“Organic Vinyl”

—Eclectic

All vinyl, all the time

8:30 – 9:30 a.m.

FRANCE

“It’s About You”

—Public affairs

A show where expert guests dis-

cuss issues and events in order to assist the listener in defining their personal ethics and opinions

9:30 a.m. – noon

MR. GLASS

“Good Good”

—Hip-hop, electronic, jazz

Nu jazz, future soul, downtempo, funk, Afro-beat, Brazilian

Noon – 1 p.m.

AMY GOODMAN

“Democracy Now”

1 – 2:30 p.m.

ELISA ROCKET

“Analog Oatmeal”

—Rock, electronic, folk, fun

Music for enjoying summertime

2:30 – 4:30 p.m.

CLARA

“The Weather Report”

—Eclectic

Residual and emergent sounds

4:30 – 5 p.m.

“Free Speech Radio News”

5 – 6 p.m.

DJ CARIAD

“The Fringe”

—Public affairs

News, events, interviews for and about the radical queer, feminist and gender variant communities

6 – 8 p.m.

MAGGIE CAT

“The Cat’s Meow”

—Eclectic, indie, feedg

The smart way to keep your music collection from stagnating

8 – 10 p.m.

ANDY

“The Lewd Dance”

—Eclectic, international

In this show music is not experienced through direct participation, but rather via the “official ear” of the DJ, who is him or herself the avatar of a larger collective... in bed

10 p.m. – midnight

NORA & JESS

“Feminine Complex”

—Eclectic

Gutter hop

Alternating w/

CALAMITY JANIE

“Handlebar Moustache Fetish”

—Eclectic

Noise to you, love to me

TUESDAY

Midnight – 2 a.m.

ROB ROY

“Taking It to the Streets”

—Rock, folk

Focusing on local musicians

2 – 4 a.m.

DJ KIWI

“The Trouser Rebellion”

—Eclectic

—A journey down the sound continuum

4 – 6 a.m.

SOLOMON

“The Postmodern Feeding Frenzy”

—Eclectic

Fancy pants aleatoric commercialized pop party punk in the tradition of Boulez, Adrian Gurvitz and Ronald E. Neuman

6 – 8:30 a.m.

DJ INSU & DJ ANECDOTE

“Insightout & Strange Tempo”

—Electronic, hop-hop

Avant-glitch, angry computers and lullaby drones/spoken word, underground hip-hop vocals, d’n’b, progressive house combo

8:30 – 9:30 a.m.

DR. KIRSTEN SANFORD & JUSTIN JACKSON

“This Week in Science”

—Public affairs

Detailing and discussing major issues in the sciences. From solar systems to microcosms, hear both cutting edge and controversial topics brought to an accessible level.

9:30 a.m. – noon

KID COURAGEOUS & TIGER-LILY

“The Periodic Table of Fun”

—Eclectic

We’re all about power-twee, indie-violence, and female empowerment

Noon – 1 p.m.

AMY GOODMAN

“Democracy Now”

1 – 2:30 p.m.

JORDAN MITCHELL & JESSE LEE

“Music for a Porch Life”

—Blues, folk, country, alt-country
Front porches, dark bars and dusty roads

2:30 – 4:30 p.m.

FLOWER VATO

“Tripping with the Flower Vato”

4:30 – 5 p.m.

“Free Speech Radio News”

5 – 6 p.m.

KENDRA JOHNSON, RORY O'DWYER, et al.

“Local Dirt”

—Public affairs

Informs, educates and inspires its listenership through interviews, current events and news about what's growing on in our agriculture community

6 – 7 p.m.

“KDV'S Radio Theatre”

—Radio plays

Original locally produced and classic audio plays

7 – 9 p.m.

CHRISTOPHER KILLIMAN-JARO & ODDY-KNOCKY

“Exodus: The Return Home”

—Experimental beans

Both journey together to fulfill an ancient prophecy. In exile they seek glory.

9 – 11 p.m.

MR. MICK MUCUS

“The Chicken Years”

—Eclectic

Fun with sound

11 p.m. – midnight

SCOTT SORIANO

“The Rebel Kind”

—Eclectic

Obscure, odd, good and forgotten

WEDNESDAY

Midnight – 3 a.m.

DJ MUCKY

“Bear Is Driving Car!”

—Eclectic

Big American Party! Everybody Disco Dancing!

3 – 6 a.m.

JD

“Anarchist Puppet Show”

—Metal, punk, hardcore, noise

A mix of metal, hardcore and industrial, plus whatever else I feel like playing

6 – 8:30 a.m.

DAVID D. YOUNG

“Upper Realm Shrieks: Music & Words”

—Eclectic

A continuously evolving show with changing combinations of genres, mixing mainly bluegrass, blues, jazz and rock with occasional words and recited poetry

8:30 – 9 a.m.

RYAN VALENTINSEN

“The Breakdown”

—Public affairs

KDVS has it all!

9 – 9:30 a.m.
JOSEPH BLECKMAN
“California Focus”
—Public affairs

9:30 a.m. – noon
DOG TONES
“Thee Funk Terminal”
—Hip-hop, electronic, jazz, reggae
Music to make your subwoofer howl!

Noon – 1 p.m.
AMY GOODMAN
“Democracy Now”

1 – 2:30 p.m.
TRISTAN
“Ghettoblaster Supreme”

2:30 – 4:30 p.m.
ROXANNE & KID A
“Campfire Songs”
—Eclectic
Extended afternoon excellence.
A dynamic collective approach to making afternoontime the right time.

4:30 – 5 p.m.
“Free Speech Radio News”

5 – 6 p.m.
ANDY JONES
“Dr. Andy’s Poetry & Technology Hour”
—Public affairs
Talk about poetry and technology with frequent guests

6 – 8 p.m.
ACADIUS LOST
“Bat Country: 2086”
—Industrial, synthpop, gothic, noise
Dissident music for the 21st century: from dark technoid rhythms through EBM and thumping future-club-core, punctuated with melodic synthpop

8 – 9 p.m.
FUZZBOX FLYNN
“Coexistence of disparate elements”
—Eclectic
Punk, DIY tunes, New Wave, no-wave, minimal electronics, improv, absurd progressive rock, kraut, dancey junk, peculiar music of today’s world

9 – 10 p.m.
STEVE
“Deaf Comedy Jams”
—Eclectic

10 p.m. – midnight
DJ RICK
“Art for Spastics”
—Punk, experimental, weird punk

I play thee best in garage/scuzz-punk ineptitude, knuckle-dragging thug-rock of the lesser primates, highfalutin jackoffnoise, glitched-out electro booyar jamz and art-damaged skronkrawk

THURSDAY

Midnight – 2 a.m.
DEPUTY BOOMER
“Erik’s Aural Extravaganza”
—Eclectic
Raw shit

2 – 4 a.m.
WOOLSEY
“Dance Dance Revelation”
—Electronic
Music you never knew you could dance to

4 – 6 a.m.
ARIOCH
“Pure Apocalypse”
—Metal, dark ambient
Old-school/second-ware-themed black metal, with the occasional dark ambient and death metal

6 – 8:30 a.m.
DZ & FLOW
“Rhythm Aces: PSV Radio”
—Hip-hop, reggae, jazz
Specialized theme show each week

8:30 – 9:30 a.m.
DR. KIRSTEN SANFORD & JUSTIN JACKSON
“This Week in Science”
—Public affairs
Detailing and discussing major issues in the sciences. From solar systems to microcosms, hear both cutting edge and controversial topics brought to an accessible level.

9:30 a.m. – noon
DJ MON-STAR
“Mr. Monster & Friends”
—Eclectic

Noon – 1 p.m.
AMY GOODMAN
“Democracy Now”

1 – 2:30 p.m.
DJ LULU
“Double Entendres”
—Eclectic
Various music to tickle your taste buds

2:30 – 4:30 p.m.
DJ END-STOP
“(Life Is) Full of Possibilities”
—Pop, electronic, indie, folk
Music to daydream to (unless you’re already taking a nap)

4:30 – 5 p.m.
“Free Speech Radio News”

5 – 6 p.m.
DOUGLAS EVERETT
“Radio Parallax”
—Public affairs
Science, history, politics, current events, whatever we please

6 – 8 p.m.
CHECK McNUGAL
“Antisocial Tendencies”
—Eclectic
Playing all prefixes and suffixes for all genres whether they exist or not
Alternating w/
TODD
“Hometown Atrocities”
—Rock, pop
Psych, indie, punk, experimental rock, electro, scenerster and out-dated pop culture

8 – 10 p.m.
MEGAN
“Chicks & Cars”
—Rock ‘n’ roll, psych, folk
Hormone-riddled adolescents making music about their obsessions in primal fashion

10 – 11 p.m.
ED
“Delicate Tension”
—Goodcore
There is still a lot of good music left to be written in C major. - Shoenberg

11 p.m. – midnight
“Live in Studio A”
—Eclectic
Live performances by local and touring musicians

FRIDAY

Midnight – 3 a.m.
DJ SEV & CHEF GARGAMEL
“Hydraulic Kickstart”
—Eclectic
Vinyl mix

3 – 6 a.m.
WOMAN KING & WIG-GLYTTOUGH
“Bro Up or Don’t Sho’ Up”
—Eclectic
For myself, for my friend, for my family forever, JKI!

6 – 8:30 a.m.
M.C. BISON
“Wilford Brimley’s Bloated Corpse”
—Metal, hardcore, experimental
Starting with faster-paced metal and hardcore, then slowing it down

to drone/doom and post-rock

8:30 – 9:30 a.m.
KDVS Public Affairs

9:30 a.m. – noon
MICHAEL LEAHY
“Cool As Folk”
—Folk, sing-songwriters, acoustic, indie
Songs speak

Noon – 1 p.m.
AMY GOODMAN
“Democracy Now”

1 – 3 p.m.
DJ BRENDA
“Sin Fronteras, Without Borders”
—Latino, folkloric, rock en español
Mix of Latin genres without borders/Musica Latina sin fronteras

3 – 4:30 p.m.
DJ JUDY
“Danky Mean Delicious”
—Electronic, folk, indie

4:30 – 5 p.m.
“Free Speech Radio News”

5 – 6 p.m.
RON GLICK & RICHARD ESTES
“Speaking in Tongues”
—Public affairs
A program featuring social commentary and interviews with people directly involved in struggles related to peace, civil rights, the environment and the workplace

6 – 8 p.m.
RYAN
“California Police State”
—Eclectic
Mostly brand new releases

8 – 10 p.m.
DJ ROBB DOGG
“Chill Out & Die”
—Metal, industrial, doom, noise
Musical insights into mankind’s miserable existence, ticket giveaways and live local bands

10 p.m. – midnight
PIRATE & BLASPHEMER
“Festival of Yaws”
—Metal, punk, hardcore, Grateful Dead
Metal, giveaways, throw up in your mouth a little bit

SATURDAY

Midnight – 3 a.m.
BLASPHEMER & SCARE-CROW
“Raise the Dead”

—Metal, grindcore
Black metal, death metal, grind-core and ambient horror

3 – 6 a.m.
WASIM & ZAID
—Rock, electronic, indie, punk
Pop music from many genres and discussion/banter

6 – 9 a.m.
BIG DAVE
“Buried Alive in the Blues”
—Blues, rock, folk, jazz
New and old, national and international

9 a.m. – noon
BILL WAGMAN
Alternating w/
ROBYNE FAWX
“The Saturday Morning Folk Show”
—Folk
Folk of all kinds

Noon – 2 p.m.
DJ MARKUSS & TESSA MAE
“The Prog Rock Palace”
—Progressive rock, jazz
Prog rock and jazz from all over the world, from ‘68 to the present

2 – 4 p.m.
MARIO
“Bluesthang”
—Blues
Alternating w/
BJ
“BJ’s Big Bag of Blues & Jazz”
—Blues, jazz

4 – 7 p.m.
GIL MEDOVOY
“Crossing Continents”
—International
Mid-East, Mediterranean, East Europe/Balkan, North Africa, Central Asia, Indian subcontinent

7 – 9 p.m.
MR. FRANKLY
“Let’s Be Frank”
—Eclectic
A mix of new rock and other genres
Alternating w/
JEFFREY FEKETE
“Today’s Aberration, Tomorrow’s Fashion”
—Eclectic
A multi-genre excursion through the newest arrivals to the KDVS library

9 – 11 p.m.
TROTSKY
“Crimson Airwavez”
—Punk, thrash, hardcore
Plenty of proletarian power violence, pop punk, thrash, crust, grind and hardcore

11 p.m. – midnight
JOE FRANK
“The Joe Frank Show”
—Crazy narratives

KDVS 90.3 FM SUMMER SCHEDULE

STREAM LIVE OR ARCHIVED
SHOWS AT KDVS.ORG!



= freeform music



= public affairs

22

	SUNDAY	MONDAY	TUESDAY
midnight	Punk Roge & Riot "Neonate (Under Distress)" New and old punk	Wesley Dodds "This Vicious Cabaret" British rock alt w/ DJ Haggis "The Deep End" Eclectic	Rob Roy "Taking it to the Streets" Rock, folk, local
3 a.m.	ZAFN ONLY Eclectic	Kool-Laid "I Make Kool-Laid for My Family" Hip-hop	DJ Kiwi "The Trouser Rebellion" Eclectic
6 a.m.	Bobby H & Mr. T "Songs of Praise Gospel Program" Gospel	DJ Kristian "Are You Being Served" Eclectic	Solomon "The Postmodern Feeding Frenzy" Eclectic
9 a.m.	Bernard & Bez Benson "In Focus/Perspective" Religious talk and music	Corey O "Organic Vinyl" Eclectic	DJ Insu & DJ Anecdote "Insightout/Strange Tempo" Electronic, IDM, D'n'B, experimental
noon	Gary B. Goode "The New Island Radio Café" Hawai'ian, reggae, Latino alt w/ Mindy Steuer "Cross Cultural Currents" International, reggae	Mr. Glass "Good Good" Nu jazz, downtempo, funk, hip-hop, soul	Kirstin Sanford & Justin Jackson "This Week in Science"
3 p.m.	Papa Wheelie "Radio Wadada" Reggae	Elisa Rocket "Analog Oatmeal" Indie, folk, electronic	Jordan Mitchell & Jesse Lee "Music for a Porch Life" Blues, folk, country
6 p.m.	Brendan "The Raw Mess Around" Eclectic	Clara "The Weather Report" Eclectic	Flower Vato "Tripping with the Flower Vato" Psych, experimental
9 p.m.	Brian Ang "Farewell Transmission" Folk, in-studio guests	DJ Cariad "The Fringe"	Kendra Johnson, Rory O'Dwyer et al. "Local Dirt"
midnight	Emily "The Treehouse" Rock 'n' roll fun	Maggie Cat "The Cat's Meow" Rock, folk, indie	"KDVS Radio Theatre" Radio plays
	JD Esq. & Angel Child "Front Porch Blues Show" Old and new blues	Andy "The Lewd Dance" Eclectic	Chris Killimanjaro & Oddy-Knocky "Exodus: The Return Home" Experimental beans
	Tim Matranga "Kicksville 29BC" Pysch, soul, garage	Calamity Janie "Handlebar Moustache Fetish" Rock, indie alt w/ Nora & Jess "Feminine Complex" Eclectic	Mr. Mick Mucus "The Chicken Years" Rock, punk, hardcore
			Scott Soriano "The Rebel Kind" Eclectic

"I'm in love with the radio on!"

—The Modern Lovers

WEDNESDAY THURSDAY FRIDAY SATURDAY

DJ Mucky "Bear Is Driving Car!" Eclectic	Deputy Boomer "Erik's Aural Extravaganza" Eclectic	DJ Sev & Chef Gargamel "Hydraulic Kickstart" Funk, soul, hip-hop	Blasphemer & Scarecrow "Raise the Dead" Metal, grindcore
JD "Anarchist Puppet Show" Metal, punk, hardcore, noise, whatever	Woolsey "Dance Dance Revelation" Electronic	Woman King & Wigglytough "Bro Up or Don't Sho' Up" Eclectic	Wasim & Zaid Rock, electronic, indie, punk
David D. Young "Upper Realm Shrieks: Music & Words" Eclectic music, poetry	DZ & Flow "Rhythm Aces: PSV Radio" Hip-hop, reggae, jazz	M.C. Bison "Wilford Brimley's Bloated Corpse" Metal, hardcore	Big Dave "Buried Alive in the Blues" Blues, folk
Ryan Valentinsen/Joseph Bleckman "The Breakdown/California Focus"	Kirstin Sanford & Justin Jackson "This Week in Science"	"Making Contact/Counterspin"	
Dog Tones "Thee Funk Terminal" Hip-hop, funk, jazz, electronic, reggae	DJ Mon-Star "Mr. Monster & Friends" Eclectic	Michael Leahy "Cool As Folk" Folk, singer-songwriters, acoustic, indie	Bill Wagman alt w/ Robyne Fawx "The Saturday Morning Folk Show" Folk
"Democracy Now"	"Democracy Now"	"Democracy Now"	
Tristan "Ghettoblaster Supreme" Dance, electronic	DJ Lulu "Double Entendres" Eclectic	DJ BRENDA "Sin Front-eras, Without Borders" Latino, folkloric, rock	DJ Markuss & Tessa Mae "The Prog Rock Palace" Rock, jazz
Roxanne & Kid A "Campfire Songs" Eclectic	DJ End-Stop "(Life Is) Full of Possibilities" Indie pop, folk, electro	DJ JUDY "Danky Means Delicious" Electronic, folk, indie	Mario "Bluesthang" Blues alt w/ BJ "BJ's Big Bag of Blues & Jazz" Blues, jazz
"Free Speech Radio News"	"Free Speech Radio News"	"Free Speech Radio News"	
Andy Jones "Dr. Andy's Poetry & Technology Hour"	Douglas Everett "Radio Parallax"	Ron Glick & Richard Estes "Speaking in Tongues"	
Acadius Lost "Bat Country: 2086" Industrial, gothic, synthpop	Todd "Hometown Atrocities" Rock, pop, eclectic alt w/ Check McNugal "Anti-social Tendencies" Eclectic	Ryan "California Police State" Rock, folk, electronic	Gil Medovoy "Crossing Continents" International
Fuzzbox Flynn "Coexistence of disparate elements" Eclectic	Megan "Chicks & Cars" Rock, psych, folk	DJ Robb Dogg "Chill Out & Die" Metal, doom, industrial	Mr. Frankly "Let's Be Frank" Eclectic alt w/ Jeffrey Fekete "Today's Aberrations, Tomorrow's Fashion" Eclectic
Steve "Deaf Comedy Jams" Eclectic	Ed "Delicate Tension" Eclectic	Pirate & Blasphemer "Festival of Yaws" Metal, punk, hardcore	Trotsky "Crimson Airwavez" Punk, thrash, hardcore
DJ Rick "Art for Spastics" Rock, experimental, punk	"Live in Studio A" Live bands		"The Joe Frank Show" Crazy narratives

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PHOTO/YOO-HYUN OAK

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POINTS

Of

VIEW

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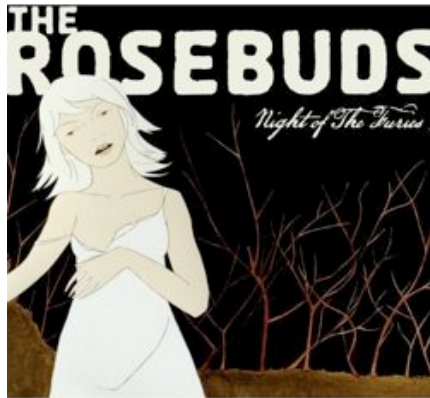
The Rosebuds *The Night of the Furies* Merge Records

Let's start out with what is easiest to say about this album: It sounds like (insert your favorite '80s new wave band here). At first listen, it sounds like the type of music you'd expect to be piped into the Gap. Hip sounding but nothing to disrupt your interaction with the new straight-legged khakis.

This is the third album from North Carolina's husband-and-wife duo Ivan Howard and Kelly Crisp. Their first album, *Make Out*, is an unapologetic indie-pop romp about, well, making out and other such delights. Terribly fun to listen to, but not terribly memorable. Their second album, *Birds Make Good Neighbors*, regarded as a move in the wrong direction by many, was much more moody and much less fun. With *The Night of the Furies* the Rosebuds bring back the fun, but at the expense of developing a distinctive voice of their own. Ultimately, this album suffers from catchiness that is mostly derived from songs you already know.

Fans of '90s era New Order should enjoy "My Punishment for Fighting." Moving forward to "Cemetery Lawn" provides the listener with a synth string arrangement that could pass as a missing track from any *Wish* era Cure album. "I Better Run" should be a hit with folks who can't get enough Pet Shop Boys. You get the idea.

Despite the all too easy comparisons to be made to other artists, there



are some very enjoyable elements to *The Furies*. The Rosebuds bring depth to the album with their uncanny capacity for mixing utterly danceable beats with lyrics dripping with loss and longing. This is perhaps best exemplified with the track "Hold On To This Coat," where Howard laments, "Our choices brought the winter to our home." Conversely, "Silja Line" is perhaps the most interesting and least danceable track on this album. Its slow build to a sea-shanty chant of vocals shows a glimmer of the potential of the Rosebuds.

While the best album by The Rosebuds may still lie ahead, *The Night of the Furies* hints at good things to come once they hit their stride.

—Marie Boisvert

Thee Ohsees *Sucks Blood* Castle Face Records

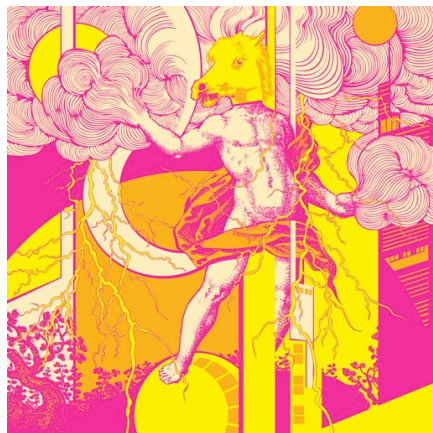
If I were to pick a time of day that would be best to play Thee Ohsees latest album, *Sucks Blood*, I'll go with morning – a lazy morning when you can sleep in late. It's nice to start off rousing from sleep

around 10 a.m., drinking some black coffee and smacking your eardrums with the heavy guitar-driven first track, "It Killed Mom." The following track mellows and sticks to a pace familiar to previous Ohsees albums, like a man in rags shambling down a foggy, cobblestone street.



While the record itself has gotten numerous spins on my turntable, the live performance is quite awesome, especially with John Dwyer making fun of Fool's Foundation business neighbor Old Spaghetti Factory for the effect on his bowels. Unlike that meal, *Sucks Blood* is easy to digest, even with the weird noisy tracks in the middle – it's split on the LP at the end of side A and beginning of side B, one track on CD – which I have found to be a useful device to make their songs sound great in comparison. Tracks I like are "Iceberg," "The Killer," and the most playable "Ship." If you liked OCS, their former spelling, 3 and Ohsees album *The Cool Death of Island Raiders*, you should already have this. The LP is especially cool with white and red splattered vinyl. More info: myspace.com/ohsees.

—Oddy-Knocky



XBXR

Wars

Polyvinyl Record Co.

How often do you listen to an album and the only things that enter your mind are images of Aztec sacrificial rituals? I

would guess not often, but with XBXR's new release, *Wars*, one is given such a chance.

With the opening track, "Center Where Sight," what starts as a seemingly normal song soon develops into a demented pomp and circumstance that can be clearly interpreted as a soundtrack to someone meeting an unholy end. It sets a great mood for the album, because the tone of songs on this album is constantly in flux. Still, XBXR manages to find plenty of range within its frightening rage.

I find it difficult to define the energy of XBXR, but there is plenty present. Most songs contain lyrical calls and musical responses, not anything new to music, but well done on this album, especially in "Ear Ever Hear." I would recommend "Minds" as the best track to listen to, but there are no true weak spots on the album. Shifts occur and surprise you often

enough to keep you interested.

I must add that this type of music is not for the faint of heart; if played for a large group of elderly people, they would all die of heart attacks — half from fear and half from spaz-dancing and stage diving. When played to youths, this album will invigorate those who listen to thrash with air instruments and probably thrash with blunt instruments. The lyrical content of this disc does not even contain a single call to violence, so I apologize for alluding to it so much, but I cannot help when the album is called "Wars" and the music explodes as often as bodies in a war zone.

This is a strong album that is best enjoyed with the speakers up to 11, and it produces even better results when you pop it in the player when Grandma is in the passenger seat. Above all, do not hurt anyone during playback. You cannot blame XBXR for luring you into their world of total destruction.

—Kevin Corrigan

Brian Ang's Music Corner

FAVORITE LIVE SHOWS SEEN DURING SPRING QUARTER:

1. Magnolia Electric Co. at Fools Foundation, Apr. 1

When I saw this on the Fools Foundation calendar, my jaw dropped. The show was the next night and I excitedly called up many friends who couldn't believe it either. The show was added late and not publicized well at all, so it had a very low turnout. Sitting in the front row, I reminded myself repeatedly just how amazing it was that I was seeing one of my favorite bands in a crowd of just 20 people. I also enjoyed a post-show chat with Jason Molina, the songwriter and brains behind the band and one of my musical heroes, and he was very affable.

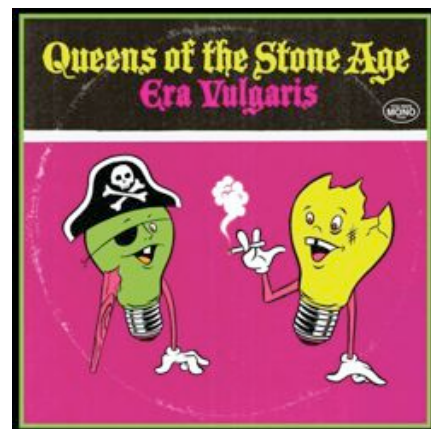
2. Hillstomp at Whole Earth Festival, May 11

Whole Earth Festival is one of my favorite weekends of the year, and music like this is a major reason why. Much of blues and roots music today is very

slick, which in my opinion defeats the purpose. Hillstomp played some solid, dirty blues with fresh interpretations. I had their unique phrasing on familiar songs stuck in my head the entire rest of the day. When I got home I immediately dug up my old Muddy Waters and John Lee Hooker albums. The performance got me back on a blues kick.

3. Cheveu, Tyvek at Fools Foundation, May 8

Every time I finish seeing a show at a small venue like Fools I am reminded that for me, small, intimate venues almost always blow large venues out of the water. They're far cheaper and you get to be right in front of the music. The bands definitely made use of the attributes of a small venue by frantically running around and into the crowd and playing right in your face. Lots of KDVS people were excited about this show so I decided to check it out. I'm glad I did. It was some mind-expanding stuff.



Queens of the Stone Age *Era Vulgaris* Interscope Records

The Queens of the Stone Age turned in another excellent album with *Era Vulgaris*. Josh Homme has resurrected "robot rock," only this time around, the band has come a long way from their groovy stoner metal origins. Since their early

Continued on page 20 **27**

Continued from page 27

days, the Queens have become a more melodic band, utilizing more alternative pop/rock influences in favor of stoner metal while retaining and improving upon their psychedelic sound. They have combined robot rock with an electro-dance-punk aesthetic in line with Death From Above 1979 that recalls industrial rock without sounding it. The idea of adding a synthesizer to Hommes' robotic guitar seems like a natural one, but it took the band nine years to make good on their debut's promise. By quickening the pace, adding a synth and utilizing Hommes' accumulated popcraft, the robot sound has been remade into something fresh and new.

The album is tighter and the breathing space has been trimmed away. This is the Queens' most rhythmic album, and they are already an especially rhythmic band. The riffs pummel, lurch, swirl, skitter, creep, cackle and bleep. The rhythm is what pulls listeners into Hommes' claustrophobic vision, but that would be for naught were the songwriting inconsistent. Where songs like "Into the Wolf" were only half-convincing with creepy samples and ghostly atmosphere, *Era* never disrespects its listeners. Also gone is the childish humor of "Feel Good Hit of the Summer" or the radio interludes on *Songs for the Deaf*. In short, Hommes has paid attention to his critics, and it has paid off.

Like *Lullabies* and as opposed to *Songs*, *Era* is unified by a combination of sound and loose concept. Hommes said he liked the idea of a "vulgar era." The album title isn't a clever double entendre — it just sounds like it is, and that's OK. We may not understand what is so vulgar about this era, but we want to, and while we are listening to *Era Vulgaris* we think we do.

The album's absent title track illustrates how carefully the album was constructed to convey the vision. "Era Vulgaris" at first listen sounds like a perfect match for the album, a good track that was inexplicably left out. However, upon further inspection, it differs from the album in

one crucial aspect: It's not fun. It takes itself too seriously. Instead,

the excellent "I'm Designer" carries the thematic torch with a quirky riff and a quirkier vocal. He declares, "How many times must I sell myself before my pieces are gone?/ I'm one of a kind! I'm designer!" Therein lies the concept: people selling out, lying to themselves and taking crap, compelled to do things they know are wrong. Individual to a fault, willfully ignorant, *Era*'s characters are motivated by base desires and boredom. But what makes the theme a success is that though it is potentially depressing, *Era* is nothing if not fun. Even quiet songs like "Suture Up Your Future" have a lilt to them.

This is not the Queens' best batch of songs and it lacks the talent of Dave Grohl, but the falsetto, rhythms, hooks, creepiness and menace all fit together to make an artistic statement that resonates better than any previous Queens album.

—Max Vidrine



The Bugs

The Bugs

Hovercraft Records

The Bugs self-titled LP on Hovercraft Records is a great piece for summertime as the heat rolls in. This duo from Portland creates the simple style of music that I hold a deep love for, with catchy foot-tap-inducing riffs and goofy lyrics that don't incite my gag reflex. Watching their live performance at the Delta of Venus in April with The White Dots and Rock 'n' Roll Adventure Kids — great show by the way — it is obvious these guys are having fun making music

because making music is fun. They trade off instruments, guitar and drums, and share vocal duties. Some think there is a female vocalist in the duo, which there is on a couple noted songs on this LP, but it's really just two guys: one with a high pitched voice and one with a less high pitched voice.

Listening to this LP is best when you're in a good mood, almost willing to embrace the heat, but also is worthwhile when you could use a good mood. Once the first song, "Hail Sister Bottle," starts up, you get hooked and pulled right through to the catchy youngins' anthem "Fuckin' A, Right." Other notables are "S.P.A.S.T.I.C.," "Great Escape," and "Apeman or Spaceman," although the whole album is worth your while. Check these dudes out if you get the chance to see them live. They're great to watch and are really nice fellas to chat with. For those willing to hunt it down, their 2002 release on Tombstone is also a highly enjoyable LP. These could be your summertime treats. Check them out at myspace.com/thebugsoogabooga.

—Oddy-Knocky



Parson Red Heads

King Giraffe

Yukon Records

First things first, Parson Red Heads is one of my favorite performers. That said, I haven't always been a fan of their recorded work, so it is fortunate that I saw them live before I heard an album.

As heard on their *EP Field Mouse Carnival*, I felt that Evan Way's helium-filled voice was too high for even me to listen to in a recorded format. I placed them in an almost untouchable realm of sugary pop. I felt these tambourine slingers were too pop for me.

Wow, was I wrong!

King Giraffe initially strikes you as pure pop polish with some extra sugar on top, but that can be chalked up to the inclusion of "Punctual as Usual," their champion single which is a song constructed by angels about (surprise) a girl who has captured our dear singer's heart and also given the Red Heads a chance to incorporate some tasteful handclaps. That isn't a bad thing, though – I'll always be in the front row at their shows clapping along with this song (a behavior I usually frown upon), but you have to keep listening because *King Giraffe* has so much more!

Parson Red Heads can harmonize. It's like that part in *Spinal Tap* where Nigel, David and Derek are standing over Elvis's grave trying to sing "Heartbreak Hotel," except for this has phenomenal product versus Spinal Tap's resulting "barbershop raga." Brett Marie Way and Evan Way must have met in high school choir (pre-marriage, natch) because they can knock you on your feet with their beautifully entwined voices. (Sister) Erin Way is no slouch either. Since they're already harmonizing, *King Giraffe* not only suggests singing along, it welcomes it.

Of course, this is not to say that this album is made for campfires. Far from it. My happy discovery was that *King Giraffe* is actually a rock album! The Red Heads have solid guitar pieces, impeccable use of electronic loops, even some dark psychedelic jam sessions at the end of "Full Moon" and slipped into other tracks. Diverse and impressive for a "pop" band, no?

All of that aside, what really struck me about this album was their use of pedal steel. Gets me every time, that damn pedal steel! It ties the album together and provides a contrast to the Ways' strong

yet high vocals. I imagine that if Beulah had decided to make pedal steel their token instrument instead of the trumpet, it would sound a lot like this.

This album was a bit of a slow burn for me. I got hooked on "Mossback" upon first listen, which is an excellent representation of the different elements of the album: poppy "ooh la la las," a pedal steel break, tambourine shaking and overall immaculate instrumentation. It took me three or four more listens to realize the craftsmanship that went into tracks like "Full Moon" and "Hey, Man (Dry Off)." My recommendation to you: Don't write *King Giraffe* off as another piece of fluff by some attractive personalities. Get the album, give it a few spins. Then you better go catch their next live show so you can fully appreciate the infectious quality of the Parson Red Heads.

—Maggie Cat



Cody Pueo Pata *He Aloha...* Ululoa Records

He Aloha... is Cody Pueo Pata's second CD release featuring everything from classic Hawai'ian songs his own original compositions. Cody has a way of making traditional music contemporary in his own refreshing, heartfelt style that utilizes his skills as both a composer and a performer while paying careful attention

to the aesthetic and importance of tradition.

This release features 14 tracks along with a lovely booklet featuring song lyrics and Hawai'ian-English translations. The range of classic compositions from the past includes those of Charles E. King ("Momi o ka Pakipika" and "Lei Nani") to traditional *mele* (song) numbers like "E Lili'u e" and "Laua'e ka Mana'o (Nou no e)."

He Aloha... was recorded at Ulu Loa Studio in Ha'iku, Maui. Production was handled by both Cody and Jake Rohrer. The photographs by Randy Jay Braun from Makawao, Maui is stunning, especially that of the Iao Needle, the 2,250-foot peak that dominates the Iao Valley State Park in Maui. During periods of warfare in Hawai'i's past, this peak was used as a lookout for warriors. Iao Needle is also known as the phallic stone of Kanaloa, the Hawai'ian god of the ocean.

Some tracks include "He Aloha no ka Ukiu" that talks of Kiu, one of the resident winds of upcountry Maui. The *mele* basically translates to the poetic words: "We were two, but we were made into three once joined by the misty windblown rain."

Another original selection, "Awapuhi Puakea," expresses fond memories that have become flowers in one's lei. The song poetically says, "A thought, an aloha for my beloved white ginger blossom lei of the mountain." Cody was inspired to write this on his way to Hana, Maui.

The traditional *mele* "E Lili'u e" honors Queen Lili'uokalani combining the power (*mana*) of words with the *mana* of life itself to ensure forever life to this honoree of the past. Queen Lili'uokalani was Hawai'i's last sovereign queen who was illegally deposed of on Jan. 17, 1893 by the U.S. government. This song's words translate to: "Answer forth, oh Lili'u, to your name song."

In sum, *He Aloha...* is one of the strongest releases of Hawai'ian music to come out this year and is destined to win some of this year's Na Hoku Hanohano Awards (Hawai'i's answer to the Grammys).

—Gary Saylin

A DAY-BY-DAY ACCOUNT OF THE ANNUAL MUSIC AND ARTS GATHERING

COACHELLA



Highlights: Hotter than last year, but not the year before
Apr. 27-29, 2007

Friday

I started off watching Tilly and the Wall, who had a lively show that I actually didn't hear much of, due to sound issues. The main draw was the female members dancing in crazy, neon
30 outfits. Of Montreal stuck to

their usual routine, played favorites, wore crazy outfits, the works. Rufus Wainwright was perhaps the most quotable performer; some sweet lines during his set included, "I think the caption for this festival should be 'I may look pretty, but I smell like shit,'" and then when he later sat down to the piano, "I feel like a

faggy Sinatra!"

Björk, well, she was performing together with Mark Bell (from LFO – no, not the '90s alt rock band – the *other* LFO), which I didn't figure out until he mashed up the end of "Hyperballad" with "Freak." He was working with these crazy touch-screen sound mixers,



and then had this thing that resembled a radar screen with little white hockey-puck-like nodes that he placed on top of it. He would occasionally twist them around, and from what I could tell they seemed to correspond to different loops of samples or effects. It was quite space-age looking. She also had her all female neon outfitted brass band there, with flagpoles. It was a crazy set, to say the least.

Saturday

First Pop Levi and then Fields started a trend we (my father and I – yes, I go to rock festivals with my father) noticed continued on for the rest of the festival: bands with unnecessary synth players. So watch out for the completely extraneous synth fad coming to a band near you.

The Crips afterward were very cool in a simple rock way, with two of the members alternating vocals on alternate verses on most of their songs. Hot Chip played after them, a very danceable, fun set. After them, Peter Bjorn and John were slightly disappointing, as most of their songs just seemed to fall flat live.

Arcade Fire had a solid set as usual, but a bit more toned down than their previous set here a few years back. The circular video screens with the “Neon Bible” on them were a nice touch, as well as the gigantic pipe organ.

Here’s my Girl Talk story. There are a ton of people dancing on stage, and I am dancing too, obviously. Then one of the onstage dancers makes a grab for one of the Girl Talk balloons floating around the tent, and I think to myself, Haha! She looks like Paris Hilton! That’s funny. I read the paper the next day, and apparently Paris Hilton was in attendance.

Afterward, Mike Relm, scratcher extraordinaire, went on. He has this set-up where the sound he scratched corresponded to the video on a screen behind him. For example, he scratched a part of Björk’s “Human Behavior” and the corresponding music video was also being “scratched” in the background. His scratching of an *Office Space* scene (“Oh face”) was perhaps the best part of the entire set, but the whole thing was extremely enjoyable. Cornelius, a spacey band from Japan who also dabbled in

video synchronization, finished up the night with a very dreamy set. One notable feature may have been that literally every single member of the band had their own set of chimes.

Sunday

I caught the last bit of Mika’s set, and then went over to see Tapes ’n Tapes, who again had unnecessary synth but otherwise were a decent band. Explosions in the Sky had a very solid set, interspersing both old and new tracks. Junior Boys had a good dancehall vibe going with some quality tunes, and following them were the Brazilian rockers CSS.

Then, the Klaxons confused the heck out of everyone by starting their set with two speed metal songs, but then played quite a bit of tracks off their most recent album *Myths of the Near Future*. They were one of the few bands with indispensable synth. Air had a good set, or what was left of it, after being over a half an hour late.

And then I left early. No Manu Chao, no Rage Against the Machine.

—Review, photos by Kelly Corcoran

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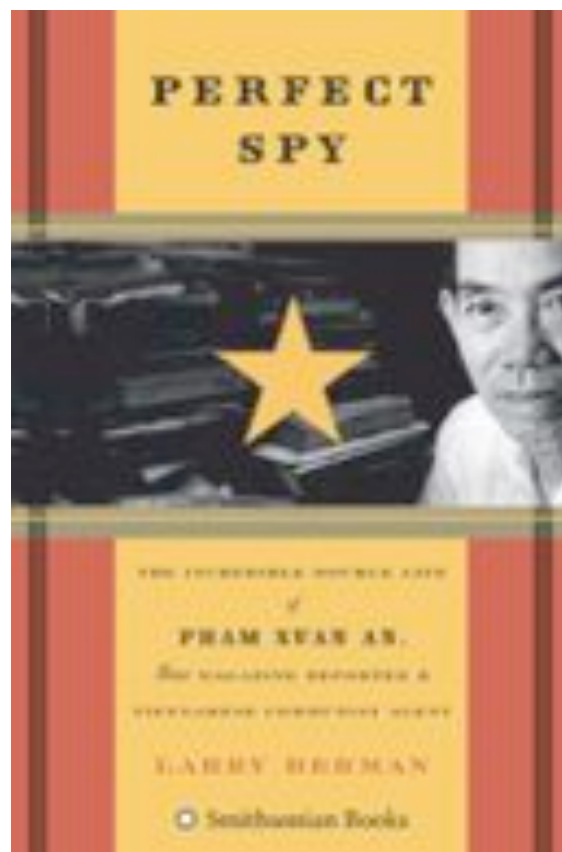
SPY SAGA

The remarkable story of Pham Xuan An, uncovered by UC Davis' Dr. Larry Berman

Dr. Larry Berman is a professor of political science here at UC Davis. He divides his time between UC Davis and Washington, D.C. Dr. Berman has authored three well-received books on Vietnam, including *No Peace, No Honor: Nixon, Kissinger, and Betrayal in Vietnam*. His research took him to Vietnam many times.

At a party during one visit in 2001, chance placed Berman across the table from an elderly Vietnamese man who noted with delight that he had studied journalism in California in the 1950s. He was familiar with Davis, he said, having visited while interning at The Sacramento Bee. His knowledge of Vietnam was encyclopedic, leading Berman to guess that his dinner companion was Pham Xuan An, a living legend who worked for Reuters and Time, all the while spying for the North Vietnamese communists.

Berman befriended An, and made subsequent trips to Vietnam to learn about his life and times. The result is the book *Perfect Spy: The Incredible Double Life of Pham Xuan An, Time Magazine Reporter and Vietnamese Communist Agent*. Dr. Berman appeared on NPR with Scott Simon in early May. We were pleased to have him join us on "Radio Parallax" two weeks later.



RP: Dr. Larry Berman, welcome to "Radio Parallax."

LB: I'm delighted to be here.

RP: Reporter David Lamb has said, "Read Dr. Berman's well-researched book and you'll understand why victory was never truly within the United States' reach." The North Vietnamese were well-known for their accurate intelligence. How important was Pham Xuan An to the North Vietnamese victory?

LB: He was instrumental to the victory of the Communists without a doubt! An received four special medals, but was most valued for his contribution to the early stage of the war. Pham Xuan An got promoted to the rank of general, and was made a "hero of the revolution" after the war.

In the early 1960s the Communist Vietnamese were aghast that this large country – the United States – was going to send large numbers of troops to small Vietnam 9,000 miles away to fight for Democracy (or whatever the Vietnamese thought we were doing). The North had no understanding of U.S. military strategy. What would the Americans do? Helicopters and our equipment were doing extraordinary damage. An's early reports on counterinsurgency – and recommendations on how to fight the Americans, particularly the helicopters in 1962-63 – were instrumental in allowing military planners in Hanoi to devise counter strategies.

General Giap (supreme commander of the Communist forces

in Vietnam) was so excited after reading An's reports that he said, "We are now in the American's War Room."

RP: The legendary Chinese military strategist Sun Tzu once called spies "the most important assets that a military force can have." Compared to other celebrated spies of the 20th century, how does Pham Xuan An compare?

LB: I think he was one of the greatest spies of the 20th century. To be an effective spy, one needs a perfect cover. An *had* the perfect cover as a journalist, but also as a friend of Americans. This was something the Communists had cultivated as early as 1955-56 when the decision was made to send An to study in America.

An was sent to California to learn all he could about the Americans. One of the remarkable things about An's effectiveness is how well he blended in with Americans. Someone might say it was easy to fool someone at Orange Coast College where he was a student, but it was more difficult to fool a David Halberstam or a Neil Sheehan or a Stanley Karnow [some of the most distinguished war reporters from the Vietnam era], his closest friends. He also became close friends with the legendary CIA operatives of the day, people like William Colby, Edward Lansdale and Lucien Conein. He also fooled the South Vietnamese leaders, some of whom were his closest friends. So, I

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consider him to be one of the great spies of the 20th century.

RP: In reading the book I was struck by the fact that An was picked by the Communists to learn about Americans via the cover of journalism. Yet, as you say, his pursuit of the trade was also fostered by Edward Lansdale [a CIA operative famous for his swashbuckling exploits. He was the basis for a major character in both *The Quiet American* and *The Ugly American*, bestsellers of the late 1950s with prophetic, if opposing, views of what the future held in store for Vietnam]. Ed Lansdale helped An get a scholarship from the Asia Foundation [a CIA-affiliated undertaking], so it seems quite ironic that both sides wanted the same thing from Pham Xuan An!

LB: Right! As you know, at the end of the book, I speculate about whether or not he was a triple agent. I hope we get a chance to talk about that a little. Imagine the foresight of the Vietnamese Communists to recognize in 1957 that America was coming. We had replaced the French in terms of money and equipment. The French had been defeated in 1954 at Dien Bien Phu.

I view An as a Vietnamese nationalist. I hardly ever use the term “communist,” because when he joined the Communist Party, it was for him a nationalist movement. What that meant for him was he wanted no foreign armies: the Japanese, the French, the Chinese – no one in Vietnam. It was for the Vietnamese to decide their future, on their own.

Imagine the foresight in '57 for them to realize that America was coming and they had to prepare. They had no idea who the Americans were. They had no idea how they would combat American forces. They turned to Pham Xuan An. Why? Because he was one of the few people who spoke English. He had learned English from missionaries in Vietnam. An was a high-school dropout but a brilliant man who had a real propensity for mathematics and languages. They sent him to the U.S. but needed a sponsor. Who would be the sponsor? The CIA, it turned out. General Edward Lansdale liked An, so much so that he thought he was this great anticommunist who could go to the U.S., learn our values, then come back to help fight communism. Imagine the extraordinary mental discipline that An had, even at this young age, to be able to hide his real mission from everybody. That, I think, is remarkable.

RP: So, you're at a dinner party; this legendary spy is, by chance, across the table from you. He finds out you're a historian with an interest in the Vietnam War. What hooked him in the things you were writing about that got him interested in what *you* were up to?

LB: I'll never forget this evening. I was finishing my book, *No Peace, No Honor: Nixon, Kissinger, and Betrayal in Vietnam*, about secret Paris negotiations between Henry Kissinger and Le Duc Tho, both of whom would receive the Nobel Prize. (Only Kissinger would accept it. Le Duc Tho announced that he would not because no peace had really come to Vietnam.) My book was critical of those negotiations, but I had a lot of questions. A lot of documents were still classified.

34 An asked me at dinner, “What are you working on?”

I told him, and demonstrated that I had been working on this book for several years. I had intimate details of conversations. An said, “You know, I know a lot about those conversations. I can be a source to you. Why don't we have breakfast tomorrow or lunch?” We met the next day, and actually I changed my entire trip. I stayed in Saigon for five days. We met for five or six hours a day, and he took me through his knowledge about what had happened in the secret negotiations between Le Duc Tho and Henry Kissinger. He became a source for that book.

When the book was published I gave him a copy. He read it carefully and asked to see my other two books. That, I think, created in him a respect for my scholarship. He did not want someone who knew him during the war to write his story. He wanted someone who had been removed. That was a plus for me, but he also trusted me based upon my previous books.

RP: Did he tell you things early on that had you going, “Wow,



Berman and Xuan collaborating

Photo/ courtesy

that's a surprise”?

LB: Oh, absolutely, yeah. He told me two or three things about the Kissinger negotiations that ... I was able to put in my book *No Peace, No Honor*, primarily because I was able to find a second attribution for it. I didn't want to put it in just based upon what a “communist spy” had told me. That would open me up, I think, to fair criticism that I had been spun.

He told me two things on this crucial period in October of 1972 that I was later able to corroborate with the South Vietnamese. That allowed for the book to have the impact it did. I understood right away that this was a guy who had more knowledge about the war, and about the Americans and the Vietnamese, and what had happened than anyone I had met in 30 years in this profession.

I became interested in pursuing not only his story but anything else that he could tell me about the war. It was really clear that he had a lot, but, as I say in the book, he also took a lot with him to his grave. He did draw a line where he wasn't going to tell me everything.

RP: What did he tell you that you couldn't corroborate 100 percent and what do you suspect he took to his grave?

LB: There are two parts to that story. There are things that, when I asked him a question, he just didn't answer. I can only speculate what he was hiding. I think a lot had to do with things that he did in the Tet Offensive [where he received a special medal and citations for identifying the best infiltration sites for the communist forces moving toward Saigon in 1968].

Americans were killed during this period. His direct supervisor took responsibility for killing those Americans. An drew the line there; he did not want to talk about that. I can only speculate on why. In the book I discuss [that] he has a lot of blood on his hands, but he tried to always sidestep that. That's one thing that I think is important.

I think one thing he took to the grave – he did talk to me a little about it – was what happened in 1975. As Saigon fell he

An's analysis of what America was likely to do, i.e. that America would *not* re-enter the conflict once our forces pulled out. So An's analysis was critical to the finishing off of the Thieu government! Did historians know An's role in this?

LB: No one knew his role in this until I started writing about this. This is really crucial. An was Vietnam's American expert. This is the only time in any report that An ever sent up, that the Politburo challenged him on. They were not sure. An understood the American temperament well, but he also understood the South Vietnamese. He sent up reports saying, no, you can begin this assault on Saigon two years before anyone ever thought it would occur – the Americans are not coming back. They are not going to bomb. Nixon's got this problem with Watergate and he can't fight two constitutional battles.

An was astute about this. He sent a complete report up. His report was detailed; he discussed Watergate, the impact of Watergate on Nixon and explained to his Communist bosses in Hanoi why Nixon could not fight a constitutional battle over war powers because he was fighting one over to save his presidency. This is just a remarkable story as to the way An related it to me. He received his final citation for his contributions in the victory over the Americans in the "American War" as they call it for that.

The irony, of course, is that he did all of that and as these Communist troops marched into Saigon [soon to be Ho Chi Minh City] on Apr. 30, 1975, An had to go into hiding. He was only known as a Time magazine reporter, correspondent, friend of the Americans and friend of the CIA. Any of the troops coming in would have just shot him on the spot because no one would have believed he was a Communist agent. What was he going to say?

I think one of the funniest sequences in the book was when An says to me, "What am I going to tell these soldiers when they walk in? 'Hey, it's me! Pham Xuan An. I've been a double agent for 20 years and I've been providing all these reports.' Then they would ask me where my wife and children are and I would say, 'Oh, I evacuated them to the United States.' They would shoot me on the spot as a crazy man!" He was in a precarious situation.

RP: Shoot him, "then have his dogs for dinner" is, I guess, how he put it.

LB: Right, he was renowned all throughout Saigon as the best dog trainer, which was also part of his cover. Let's think about this: His cover was so good that he evacuated his wife and family to the United States. They went to Camp Pendleton, to L.A., then flew to Virginia. [His family] settled in with the anticommunist refugee community, which today makes the backbone of not only Arlington and Alexandria, Va., but also Westminster in Orange County. They were part of that community. An sent them there because he was fearful that they also would be killed. No one knew if they would ever see each other again. A lot of thought was given to whether or not An should be sent to the U.S. to continue spying, but that was overruled in the



Some of An's ID cards

Photo/ courtesy

really worked to get a lot of people out of the south. That is, his country's enemy. He worked tirelessly to get these people out because he knew when the Communists got there these people would be tortured and killed. An saved the lives of many people, including this Dr. Tuyen. I have a large section in the book about [this]. That created problems for An after the war. I think he drew the line on just how far he wanted to talk about that, because that would have brought us into a conversation about whether or not he was working for three sides.

RP: I was struck to read in your book about 1975, the North Vietnamese push to move against the Saigon government after the peace accords. It appears that this was in no small part due to

Politburo.

RP: Once he had a report, how did he get it up to the people who wanted it in the north?

LB: Well, we talk about all our sophisticated equipment and everything like that. In my book I described the courier system that worked effectively for 15 years. An was very superstitious; he was a Virgo, the only star – this is An talking – the only star protected by a woman, a goddess. An believed his life was protected by women. Therefore, he insisted on having a woman courier, and only *one* woman courier.

An would get these documents during the day and bring them home at night. When his children were asleep he and his wife [would work together]. She would photograph the documents and he would read them, then write reports, analytical reports based upon the content of military documents. An would do them in invisible ink. He showed me how he did that. Once the ink evaporated on this blank paper he would take traditional Vietnamese rolls, we might say egg rolls, and in the egg rolls his wife would put the film canister. They would wrap the egg rolls in blank paper – but it really wasn't blank, it was just invisible ink – which were complete reports!

The next morning An would carry five or six of these rolls – wrapped up in four or five of them were film canisters. He would go to the busy Saigon market where he would meet his courier, a woman by the name of Nguyen Thi Ba, whom I spent quite a bit of time interviewing in Saigon. She is today over 90. An had personally selected her. They would have a conversation: He would say, "Are you hungry?" She would say, "Yes." He would give her one roll to try. She would try it. This was just a regular roll. Then he'd say, "Maybe you want some more," and would pass them to her. She'd carry them out to the Communists based in Cu Chi. It took two weeks for the reports to make it by courier all the way to Hanoi. Sometimes it was so important that they would be sent by Morse code, but the film was always carried by courier.

It was a remarkable system: two people. What makes this story even more amazing is that Nguyen Thi Ba was illiterate. She could not read, which protected her. If she had ever gotten caught she would never know what was in there. She would be killed, but even if tortured she wouldn't have any idea what was in the report. She was an illiterate courier while An was a high-school dropout who had this extraordinarily sophisticated mind. Together, I think, they made one of the great spy teams in history.

RP: Let's return back to that issue of a double agent versus triple agent. I was really curious to read in the book that An knew William Colby well. Colby developed what was called the Strategic Hamlet Program of forced resettlements in Vietnam. It was a spectacular failure; it backfired. It alienated the population and aided the Viet Cong. An must have known it was a really bad idea, one which helped the Communists. Did he argue that it was bad or did he let it go?

LB: Without a doubt, An communicated to his bosses in Hanoi the weaknesses of the Strategic Hamlet Program.

I N T E R V I E W

He talked to me about it all the time. An believed that the Strategic Hamlet Program could be effective if the Americans had gone slowly. The problem was they were going very fast. They were trying to move much too quickly. An reported this to Hanoi, and while he never received a medal for this, several of the people I interviewed told me his reports on the Strategic Hamlet Program were absolutely essential.

Now, I happen to believe – I cannot prove it – but I certainly believe that An was also an informant for the CIA. For the CIA, his job would have been to report on the inner workings of the South Vietnamese government. Imagine the irony. One can only guess what kind of reports An might have given to the CIA. It's inconceivable that An was not talking to CIA agents about what was going on in the Saigon government, [though] I'll never be able to prove that.

An always laughed, saying, "Well that's what everyone in Vietnam thought also after the war and that's why I got into so much trouble." After the war, the Communists thought that he had too many friends, close friends, and he must have been working for someone else, because you couldn't have survived this long without being protected.

RP: The other incident that really stunned me in reading your book was: Oct. 3, 1971 they had an election in Vietnam. Nguyen Van Thieu ran unopposed which caused, I think, everyone to think, "What a disgusting development. We're fighting for democracy and the president is unopposed." Yet you reveal in the book that General Big Minh was thinking of challenging President Thieu, but Pham Xuan An talked him out of it!

LB: You know, I'm so glad you noticed that! In the entire book tour, you're the first person to ask me this question and I think it's such an important historical point. That's great that you're asking me about this. Absolutely! One of An's best friends was General Big Minh. Minh was a neutralist and wanted to run. This is the election where there were originally going to be three candidates. Nguyen Kao Ky had pulled out and An knew – as An told me, "I wanted to get Big Minh not to run, because the best way to embarrass the U.S. was to have a one-man election, which was a joke about democracy. So I told Big Minh that if he ran the Americans would use him as a carpet. They would just walk all over him." Big Minh, as a result, did pull out.

I spoke to three people who corroborated that story for me. General Minh had passed away, but I got close to people who knew him and they all said, yes, he and An were very close and Big Minh had told people that An was instrumental in talking him out of that.

RP: So whose side was An on when he did that?

LB: I think when he talked Big Minh out he was on the Communist side. The best way to create public awareness that democracy is not one-person elections is to get the opposition to pull out.

RP: After Vietnam reunited, Pham Xuan An was treated as a hero, but you report in the book he seemed to have had some

regrets about how it seemed about American influences being replaced by Russian. The lack of an open society was troubling to him too, particularly regarding the fact that journalism as he knew it was no longer being practiced. Did he get over that in the end?

LB: He never really got over it. Two things happened to An in his life that are crucial. One is the time he spent in the U.S. He fell in love with our system. Now imagine: Someone on a mission to spy comes here. They didn't put An in Leavenworth, Kans. or Buffalo, N.Y.; they sent him to Costa Mesa, Calif.! You know, the sun shines every day, right? He saw an ocean; the sun came up, he learned to surf, he learned to go on sail boats. He went to luaus. He got a girlfriend. He fell in love with California and the Orange Coast College life of 1957-59. A lot of people listening to this show could relate to this. So we had this communist agent sent to America on a mission. They plunk him down in Orange County, and he falls in love with California. Then he drives across the U.S. An interns in the United Nations and at The Sacramento Bee.

There is a picture taken of him with Governor Edmund G. "Pat" Brown in which An is identified as the most promising anticommunist journalist in American! His cover is set, but inside of himself he has no idea that one day, half a million Americans are going to invade his country, defoliate his jungles and launch B-52 attacks. It's inconceivable to him. He said to me, "You could have never told me this. I thought maybe they'd send a few thousand people, we'd have a little battle somewhere, and it would be over. You know? Never what the American commitment became." In his mind, all he thinks: "I can't wait until this thing is over. I'm going to do my mission. I'm going to spy. I'm going to do what I'm told to do; and then when the war is over, I'm coming back to California. I want to see the United States. This is a great country."

He always thought that in the Vietnam after the war there would be some sort of progressive... not a pure democracy, but that it would be different from what it became. But the war went on so long, it became this horrible war. The retribution became so great; the American involvement became so great that in the end in 1975 the new regime trusted no one.

And here was An. When people found out who he was, he says these Americans are great people. He got into a lot of trouble for that. He was sent to re-education. He was under house arrest for eight years. To really come back to your original question, these two countries reconciled. These two countries he loved so much – his native homeland Vietnam and the United States – reconciled. He was really negative about the fact that Vietnam had a restrictive government and didn't practice a free press, but he did believe that the future was only good for these two countries. Eventually, he believed, reform will come to Vietnam.

RP: Do you think in the end he died satisfied that America and Vietnam, the two nations he knew, *had* finally reconciled?

LB: He told me, as I say in the book, "I can die happy now, because my two loves, these two countries have reconciled." Just a few months after he died, his eldest son, a young man who

has the same name, An, who also studied journalism in North Carolina then went to Duke University Law School, served as the official translator during President Bush's visit to Vietnam in late 2006. This, to An, would have been the perfect ending to a reconciliation process.

RP: In closing, Dr. Berman, I have to note the supreme irony, perhaps, of your book was that you described, in the late 1950s, Pham Xuan An as being the only Vietnamese person in Orange County. When I went to medical school in Orange County in the 1980s, the concept that there were no Vietnamese is amazing. So many were in Orange County, the direct result of what happened at the end of the war. It's just amazing to me.

LB: You know, I was in Westminster two weeks ago in the heart of "Little Saigon." I gave a talk on my book and everyone in the audience – and there were a couple hundred people – all said that An was probably the first Vietnamese person in Orange County. In my book I write he was the first and I'm waiting for someone to challenge that. No one has. Among this entire Vietnamese audience, everyone said, yes, he was the first. And someone said, "What an irony: the first Vietnamese was a Communist agent!" You couldn't make that up if you tried.

RP: The book is *Perfect Spy: The Incredible Double Life of Pham Xuan An, Time Magazine Reporter and Vietnamese Communist Agent*. We've been speaking with Dr. Larry Berman, professor of political science here at UC Davis.

LB: Anyone wishing to learn more about Pham Xuan An can go to larrybermanperfectspy.com. They can learn quite a bit about An, see pictures from his time in California and elsewhere, along with some videos of An from various periods in his life. And I can't tell you how much I appreciate the fact that you took the time to read the book. So many interviewers try to fake it. You can tell in about two minutes. Thanks for doing your homework.

RP: We appreciate the feedback.

Douglas Everett hosts "Radio Parallax" every Thursday afternoon from 5 to 6 p.m. More information can be found at radioparallax.com.

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TAKE ADVANTAGE OF FREE SPEECH

King is the bass player for Gorgoroth, a prominent Norwegian black metal band, as well as I, Sahg and Jotunspor. This interview was conducted by phone from Norway on Aug. 24, 2006, shortly after the release of Gorgoroth's album *Ad Majorem Sathanas Gloriam*. There was much more to the interview, but what follows are the best and most interesting parts.

DR: So when are you touring to support *Ad Majorem Sathanas Gloriam*?

King: At the moment we are not discussing any touring because Gaahl is in jail, and he is not back on the streets until December. We have lots of offers, of course, for doing different kinds of tours and festivals in 2007, so hopefully we will do some of them.

DR: I definitely wish you could play the U.S.

King: I think that will never happen because if you have a criminal record it's hard to get into the U.S. It's the same thing that happened to Jon from Dissection.

DR: And Samoth from Emperor. They just played in California and they didn't let him in the country, as well as Marduk and so on.

King: Yeah, you know, it's the state of America — they try to rule the

rest of the world, actually, so they have these strange kinds of rules and I am not sure why they are.

DR: Me either. Well, I'll have to hit you up in Canada or Mexico.

King: Yeah, we've played in Mexico a lot of times and that is not a problem. It's basically the United States and Canada which treat other people this way.

DR: Yeah, unfortunately I have to live here.

King: You should move.

DR: I thought about it. [laughs] So in Norway has the political and social climate changed since the early '90s and all the incidents and events that happened then, or is the government and Lutheran church still dominating society and daily life?

There's not many Christians actually in Norway, but they like the "goods" from the values and other stuff like that. It's grown roots in the society and that's the main problem.

It's how people view life and have based all of their philosophical contents of their beliefs in Christianity, and that is a problem.

DR: What do you think of the evolution of black metal from foreign countries that don't necessarily have the oppression the church and things like that? I don't want to say they are fake, but they slap on the corpse paint to shock people and sell records.

King: I cannot talk on the behalf of other people. Most of the people in the metal scene have, according to me,

NORWAY'S KING OF METAL

SPEAKS ON WORLD POLITICS,
MISCONCEPTIONS AND SATANISM

INTERVIEW BY DEREK RICE



King: No, they didn't control the society back in the '90s, but in general Christian views and Christian morals is very founded in all of the society more or less, as in the rest of the world.

no real depth into the word Satan or Satanism. It's more or less rooted or founded on being rebels going around being evil and shouting at people and being rude, and that is not Satanism or

Satan or what Satan represents for me. So that is a punkish attitude.

I don't view Gorogoroth or myself as a part of the metal scene going with metal T-shirts and drinking beer and banging your heads. It's not about that, it's actually something I'm not concerned about.

DR: In the U.S. black metal represents more of an anti-establishment theme. It is different in Europe where it's more looked at as an individualistic theme.

King: Yeah, sure in Europe the black metal term is watered out. Most of the bands playing an extreme form of metal music are labeled as black metal. It's just music for them, and for us it's not about music, it's about Satan and Satanism in a serious way.

So black metal for me is still very much alive in just a few bands, and the

paint on your face and going on stage; it's more complicated than that.

It's never been the intention of Gorogoroth to be shocking to anybody; we just express our ideas through metal music and also through our stage show as we find suitable for our music, which has caused lots of riots and scandals and stuff like that. But it's never been the intention is shocking anyone with it.

DR: Everybody knows about the show in Kravkov, Polska and I was wondering if you guys in the future have anything planned for Deutschland along those lines.

King: We have done most of the things before, not in the extent as we did in Poland. Back then we had a budget and the money because we were aiming for releasing a DVD, in doing a suitable show. But still, we have done similar shows after the show in Poland, and why it got so big in Poland is because Poland is a very Catholic country, and lives more or less in the Middle Ages.

At the moment they are trying to get a law in Poland forbidding all black metal concerts to take place in Poland. Not just for Gorogoroth, but for Mayhem, Satyricon and everybody with a hint of Satanism or black metal. So that is Poland, they are a strange country.

Of course we represent a danger to established Christianity, Christians all over the world, because we actually think they are polluting the minds of the children growing up in on this

Earth and are of course trying to stop them with doing that so of course we are a threat, towards their way their beliefs.

DR: What do you think of organized Satanism?

King: I'm personally against any form of organized religion or beliefs. I'm occupied more with chaos — that means simply there are no values, like common laws — you cannot say something is good or bad actually in my views. It's something subjective; I have to define what is good or bad for me. I have to define my surroundings, how I view things, therefore I am God, I am Satan.

If you organize your beliefs you will not be in touch with yourself, you cannot create yourself. My world will always look different than yours, I have other experiences, I have other problems, I have other things to deal with, so therefore I have to deal with my one chaos, and my chaos is different from yours. Therefore, it's impossible for me to stand 100 percent behind any doctrine or laws in general because my doctrines are my doctrines.

DR: So Satanism for you is an individualist thing — it's not meant to be organized, it's meant to be for the individual to open his eyes and not be colored by other people's opinions or the state or the church.

King: It's simple. It's based on every value, it's subjective — you are the one, the viewer more or less of your surroundings, therefore it's only subjective truth that meant here are man or mankind is not equal.

I define people around me more or less as this person means something to me, this person does not mean shit to me. Everybody does it, even Christians, but the taking it and saying everyone is the same as everyone has the same, you know. And that is false, that is not the way things work.

Derek co-hosts "Festival of Yaws" every Friday night from 10 p.m. to midnight and "Raise the Dead" every Saturday morning from midnight to 3 a.m.



rest is just being, I don't know, some kind of metal music.

DR: Just exploiting the imagery to further themselves.

King: It's more than just putting corpse

KDVS EVENTS CALENDAR

JULY

Tues. 7/3 60 Watt Kid, Little Teeth

8 p.m. at Delta of Venus

Thu. 7/5 Sweet City Slang, Justin Farren

10 p.m. at Sophia's Thai Kitchen

Fri. 7/6 Rowdy Kate, Rosebud Blue

9:30 p.m. at Sophia's Thai Kitchen

Sat. 7/7 Amber Rubarth, Joey Ryan Band

10 p.m. at Sophia's Thai Kitchen

Thu. 7/12 Taarka

10 p.m. at Sophia's Thai Kitchen

Fri. 7/13 Ray's Vast Basement, Loch Lomond, Nick Jaina

10 p.m. at Sophia's Thai Kitchen

Sat. 7/14 Joe Finkel, Jake Mann

8 p.m. at Delta of Venus

Sat. 7/14 Nya Jade

11 p.m. at Sophia's Thai Kitchen

Sun. 7/15 Vankmen, Realicide, Gabbertree, Kevin

Shields, Nero's Day at Disneyland

9 p.m. at Fools Foundation

Thu. 7/19 Pink Reason, Hue Blanc's Joyless Ones, San

Kazakgascar

9 p.m. at Fools Foundation

Thu. 7/19 Tony Bataska, Martin Purtill and Brandon

Tyler, The Stack

10 p.m. at Sophia's Thai Kitchen

Fri. 7/20 Be Brave Bold Robot, Quincy Coleman, Geoff

Pearlmen

10 p.m. at Sophia's Thai Kitchen

Sat. 7/21 Tirantez, Unalaska, The Americas

8 p.m. at Delta of Venus

Sat. 7/21 Carrie Biell, The Lonelyhearts, Laura Gibson

10 p.m. at Sophia's Thai Kitchen

Sun. 7/22 P.A.F., The R&B FreeJazz Gospel Supreme 80

8 p.m. at Delta of Venus

Tues. 7/24 Aa, Swords & Sandals, Woman Year

9 p.m. at Fools Foundation

Thu. 7/26 Garret Pierce, Shelley Short

10 p.m. at Sophia's Thai Kitchen

Fri. 7/27 Andy Tisdall, Merch

8 p.m. at Delta of Venus

Fri. 7/27 The Two-Man Gentleman Band, The Loose

Acoustic Trio

40 10 p.m. at Sophia's Thai Kitchen

Fri. 7/27 Panther, No Doctors

10 p.m. at Fools Foundation

Sat. 7/28 Sexy Prison, Night Wounds, Twin Crystals, Terrestrial

7 p.m. at the DAM House

Sat. 7/28 Griznar Music Collective, Merch

8 p.m. at Delta of Venus

Sat. 7/28 A.J. Roach, Pa' Easy, Lukebible

10 p.m. at Sophia's Thai Kitchen

Sun. 7/29 The Lamps, Haunted George,

Cheap Time, The Pizzas

8 p.m. at Delta of Venus

Mon. 7/30 Abe

Vigoda, Talbot

Tagora, John

Thill, We Quit!

9 p.m. at Delta of Venus

AUGUST

Wed. 8/1 Plants

10 p.m. at Delta of Venus

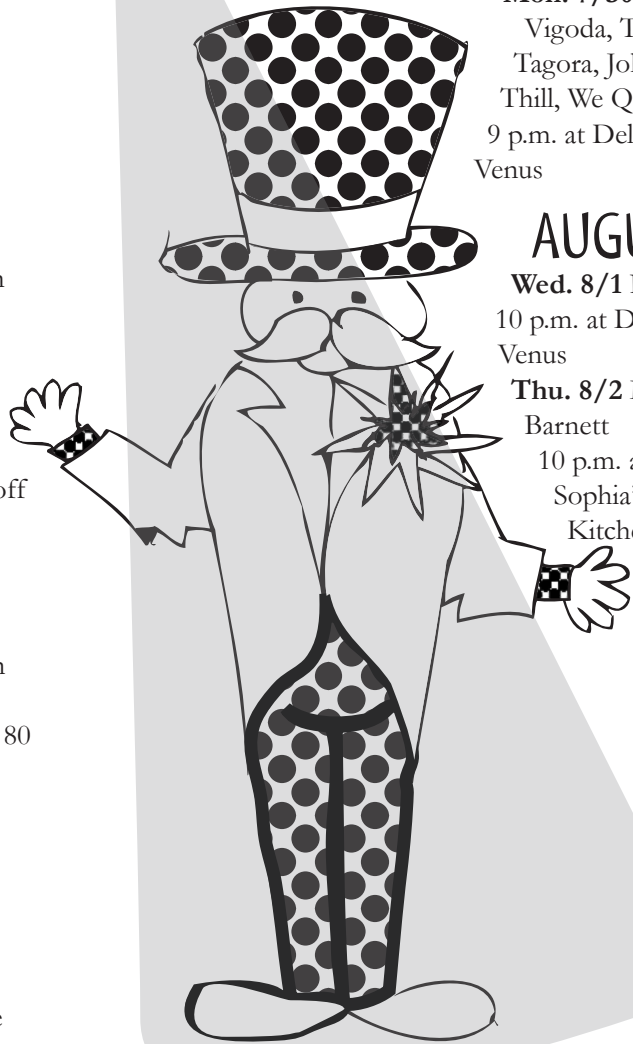
Thu. 8/2 Mike

Barnett

10 p.m. at

Sophia's Thai

Kitchen



Fri. 8/3 The Spires

11 p.m. at Sophia's Thai Kitchen

Sat. 8/4 Family Underground, Fursaxa, Eyes Like Saucers

8 p.m. at Delta of Venus

Sat. 8/4 El Capitan, The Vision of a Dying World, The Dying Californian

10 p.m. at Sophia's Thai Kitchen

Sat. 8/4 A Frames, Sexy Prison, Pyramids, Mutators

10 p.m. at Fools Foundation

Sun. 8/5 Times New Viking, Little Claw

9 p.m. at Fools Foundation

Mon. 8/6 Mika Miko, TWIN, Mikaela's Fiend, Who's Your Favorite Son, God?

9 p.m. at Fools Foundation

Thu. 8/9 Jennifer Gentle, The Dodos

8 p.m. at Delta of Venus

Thu. 8/9 Cataldo, The Sundance Kids

10 p.m. at Sophia's Thai Kitchen

Fri. 8/10 Montana Slim

11 p.m. at Sophia's Thai Kitchen

Sat. 8/11 Two Sheds, Secondstar

10 p.m. at Sophia's Thai Kitchen

Thu. 8/16 Ian Thomas

11 p.m. at Sophia's Thai Kitchen

Fri. 8/17 Terrible Twos, Frustrations

10 p.m. at Fools Foundation

Sat. 8/18 The Virgin Rosemary, The Heather Show, Dead Western

8 p.m. at Delta of Venus

Sun. 8/19 Buried Blood

8 p.m. at Delta of Venus

Sun. 8/25 Shayna & the Bulldog

11 p.m. at Sophia's Thai Kitchen

Sun. 8/26 Red Pony Clock

8 p.m. at Delta of Venus

SEPTEMBER

Tue. 9/1 Old Time Relijun

8 p.m. at Delta of Venus

Fri. 9/14 Tallboys

11 p.m. at Sophia's Thai Kitchen

Sat. 9/15 Captain Ahab, Foot Village

10 p.m. at Fools Foundation

Sun. 9/16 Suishou no Fune

8 p.m. at Delta of Venus

Mon. 9/24 Wizard Prison

9 p.m. at Fools Foundation

Sat. 9/29 Salt and Samovar, Drew Victor

10 p.m. at Sophia's Thai Kitchen

VENUE INFORMATION

Delta of Venus

122 B St. in Davis

Shows are all ages

(530) 753-8639

deltaofvenus.org

(530) 758-5893

sophiasthaikitchen.com

Fools Foundation

1025 19th St., Suite 0 in Sacramento

Shows are all ages

(916) 446-4221

foolsfoundation.org


Sophia's Thai Kitchen

129 E St., Suite E in Davis

Shows are 21+

For updated information
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TOP 90.3

ALBUMS OF SPRING QUARTER, MARCH-MAY

1. Eats Tapes – *Dos Mutantes* (Tigerbeat6)
2. V/A – *BIPPP: French Synth-Wave 1979/85*
(Born Bad)
3. Minivan – *Broke Down* (self-released)
4. !!! – *Myth Takes* (Warp)
5. Cradle of Smurf – *Cradle of Smurf* (Tes Fesses)
6. Yacht – *I Believe In You. Your Magic Is Real.*
(Marriage)
7. Black Time / Husbands – split 7-inch (Show & Tell)
8. Little Claw – “forthcoming LP”
(self-released)
9. The Blow – *Poor Aim: Love Songs*
(and Remixes) (K)
10. Cause Co-Motion!
– *Which Way Is Up?/Falling*
Again (What’s Your
Rupture?)

11. Bonobo – *Days to Come* (Ninja Tune)
12. Los Lllamarada – *The Exploding Now* (S-S)
13. Coconut Coolouts – *Advance Tracks* CDR (Xeroid/Haunted Horse)
14. V/A – *Messthetics #101* (Hyped 2 Death)
15. Andrew Bird – *Armchair Apocrypha* (Fat Possum)
16. Bipolar Bear/Watusi Zombie – split 7-inch (Kill Shaman)
17. Times New Viking – *Present the Paisley Reich* (Siltbreeze)
18. Cheveu – *My Answer Is Yes!* (Rob's House)
19. V/A – *Friends & Relatives Records Presents: Volume 2* (Friends & Relatives)
20. Bipolar Bear / The Pope – split 10-inch (Rococo)
21. V/A – *Beep Repaired Family Tree* (Beep Repaired)
22. The New Rags – *Take Jennie to Brooklyn* (Silent Stereo)
23. Unicorn Basement – *Greater Than Sexy* (Unnecessary Friction)
24. The Ohsees – *Sucks Blood* (Castle Face)
25. Dan Deacon – *Spiderman of the Rings* (Carpark)
26. The Bugs – *The Bugs* (Hover Craft)
27. Crash Test Taurus – *The Name Is an Anagram* (Imp)
28. Hank IV – *Dirty Poncho b/w Symptomatic* (Plastic Idol)
29. Air Waves – *Air Waves* (self-released)
30. Secret Mommy – *Plays* (Ache)
31. V/A – *Imagine the Shapes* (What's Your Rupture?)
32. Antelope – *Reflector* (Dischord)
33. Black Lips – *Los Valientes del Mundo Nuevo* (Vice)
34. Elvis Perkins – *Asb Wednesday* (XL)
35. Belly Boat – *Dear Robert Hanoy* (Not Not Fun)
36. Bad Trips – *Bad Trips* (Rocketship)
37. All My Pretty Ones – *The Arsonists* (self-released)
38. Panther – *Secret Lawns* (Fryk Beat)
39. Dreamdate – *Come Over Now* (Chocolate Covered)
40. Foot Foot/Casitone for the Painfully Alone – *Hysterical / It's a Crime* (Oedipus)
41. Adult – *Why Bother?* (Thrill Jockey)
42. Panda Bear – *Person Pitch* (Paw Tracks)
43. V/A – *Messthetics #102* (Hyped 2 Death)
44. Mum – *The Peel Session* (Fatcat)
45. V/A – *8-bit Operators* (Astralwerks)
46. Der Teenage Panzer Korps – *Harmful Emotions* (Siltbreeze)
47. Donny Hue & the Colors – *Neighbor* (Sauce)
48. Mattress – *Who Do You Lust?* (Tiny Wolf)
49. Deerhunter – *Fluorescent Grey EP* (Kranky)
50. Katie Delwiche – *Live on "The Raw Mess Around"* (self-released)
51. V/A – *The Black Garfield Comp* (Haunted Horse)
52. Nurse and Soldier – *Marginalia* (Brah)
53. Au Revoir Simone – *The Bird of Music* (Our Secret Record Company)
54. The Go Find – *Stars on the Wall* (Morr)
55. Mike Dillon's Go-Go Jungle – *Battery Milk* (Hyena)
56. Illinois – *What the Hell Do I Know?* (Ace Fu)
57. Valet – *Blood Is Clean* (Kranky)
58. Black Moth Super Rainbow – *Dandelion Gum* (Graveface)
59. Mustafio – *Family Bastard* (self-released)
60. Tyvek / Cygnus – split 7-inch (self-released)
61. Ski Instructors – *Kids on the Street / Horoscope* (Dulc-I-Tone)
62. Silver Daggers – *New High & Ord* (Load)
63. The Huxtables – *A Touch of Wonder* (Famous Class)
64. A Sunny Day In Glasgow – *Scribble Mural Comic Journal* (Notenuf)
65. Of / Greg Davis – split 7-inch (Ache)
66. Sikhara – *Bardos States* (Radon, Soopa and Urck)
67. V/A – *D-I-Y: The Rise of the Independent Music Industry after Punk* (Soul Jazz)
68. XBXR – *Wars* (Polyvinyl)
69. Battles – *Mirrored* (Warp)
70. Tera Melos – *Drugs to the Dear Youth* (Springman)
71. Do Make Say Think – *You, You're a History in Rust* (Constellation)
72. The Boyish Charms – *Nothing Spectacular Awaits* (Asaurus)
73. V/A – *20 Ways to Float through Walls* (Crammed)
74. Lusine – *Podgelism* (Ghostly International)
75. Bark Bark Bark – *Haunts* (Retard Disco)
76. Explosions in the Sky – *All of a Sudden I Miss Everyone* (Temporary Residence)
77. Twink – *Ice Cream Truckin'* (Mulatta)
78. M. Ward – *To Go Home* (Merge)
79. Benni Hemm Hemm – *Kajak* (Morr)
80. Maps and Atlases – *Tree, Swallows, Houses* (Sargent House)
81. Joanna Newsom – *Joanna Newsom and The Ys Street Band EP* (Drag City)
82. Dntel – *Dumb Luck* (Sub Pop)
83. V/A – *White Bicycles: Making Music in the 1960s* (Fledgling)
84. Papercuts – *Can't Go Back* (Gnomonsong)
85. Dr. Dog – *We All Belong* (Park the Van)
86. Aa – *gAame* (Gigantic)
87. AIDS Wolf vs. Athletic Automaton – *Clash of the Life-Force Warriors* (Skin Graft)
88. Marissa Magic – *Abeyance* (self-released)
89. Burning Star Core – *Blood Lightning 2007* (No Fun Productions)
90. Jacob Berendes – *Foreign Policy* (Corleone)
- 90.3. Mochipet – *Girls Love Breakcore* (Daly City)

KDVS 90.3 FM

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